

NEH Application Cover Sheet (GI-269686)

Exhibitions: Implementation

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Field of expertise: Art History and Criticism

INSTITUTION

Museum Associates
Los Angeles, CA 90036-4504

APPLICATION INFORMATION

Title: *Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia*

Grant period: From 2020-06-01 to 2022-05-31

Project field(s): Art History and Criticism

Description of project: The Los Angeles County Museum of Art (LACMA) respectfully requests a \$400,000 implementation grant from the National Endowment for the Humanities to support "Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia," a traveling exhibition on view in Los Angeles (October 31, 2021-February 20, 2022) and the Museum of Fine Arts, Houston (June 20-September 19, 2021). Portable Universe will be the first comprehensive exhibition and in-depth investigation into the art of ancient Colombia in 20 years and will bring together approximately 400 objects spanning all major pre-Columbian cultures of Colombia from 500 BCE to 1600 CE. Curated by Dr. Diana Magaloni, Deputy Director, Program Director & Dr. Virginia Fields Curator of the Art of the Ancient Americas, and Director of Conservation, and Dr. Julia Burtenshaw, Assistant Curator, Art of the Ancient Americas, it will be accompanied by a catalogue and an array of interpretive humanities and educational

BUDGET

Outright Request	400,000.00	Cost Sharing	971,206.00
Matching Request	0.00	Total Budget	1,371,206.00
Total NEH	400,000.00		

GRANT ADMINISTRATOR

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A. NATURE OF THE REQUEST

The Los Angeles County Museum of Art (LACMA) respectfully requests a \$400,000 implementation grant from the National Endowment for the Humanities to support the traveling exhibition *Portable Universe/El Universo en Tus Manos: Thought and Splendor from Indigenous Colombia*, organized in collaboration with the Museo del Oro, Bogota, and the Museum of Fine Art, Houston (MFAH). The exhibition is co-curated by Dr. Diana Magaloni, Deputy Director, Program Director & Dr. Virginia Fields Curator of the Art of the Ancient Americas, and Director of Conservation, LACMA, and Dr. Julia Burtenshaw, Assistant Curator, Art of the Ancient Americas, LACMA, in curatorial collaboration with Maria Alicia Uribe, Director, Museo del Oro, and Hector Garcia Botero, Curator, Museo del Oro. *Portable Universe* will be the first comprehensive exhibition on the art of Colombia, its ancient history, ecological diversity, and indigenous cultural richness in 20 years and will bring together approximately 400 objects spanning all major pre-Columbian cultures of Colombia from 500 BCE to 1600 CE. Following its presentation at the MFAH (June 20 to September 19, 2021), the exhibition will be on view at LACMA from October 31, 2021 to February 20, 2022 in a 10,000-square-foot gallery in the museum's Resnick Pavilion. LACMA anticipates an audience of approximately 125,000 visitors in Los Angeles and a comparable number of visitors at the MFAH. The exhibition has an estimated cost of \$1,371,206.

In spite of its remarkable culture and art, ancient Colombia has yet to receive the same attention as Mesoamerica or the Central Andes. To address this, *Portable Universe* will feature some of the most remarkable objects ever made in Colombia, such as intricately cast gold pendants, ceramic effigies, rare ancient textiles, ancient musical instruments, and objects in wood, stone, and bone. Some artifacts, such as Amazonian feather works, will be contemporary examples to account for important media that have not survived the millennia. A selection of early colonial documents will be included (some of which have never before been exhibited or published) to shed light on the fundamental misunderstandings and misinterpretations as the history of indigenous Colombia was written by Western Europeans. In order to set these objects in their historic context and enable a deeper understanding of their significance (both past and present), the exhibition aims to breakdown stereotypes of pre-Columbian Colombia, such as the legend of "El Dorado," while reassessing the value of ancient Colombian art from the standpoint of indigenous Amerindian cultures. To that end, *Portable Universe* will present the latest historical findings and technological studies alongside the voices of Colombia's present-day indigenous communities, including the Arhuaco and Koguis of the Sierra Nevada de Santa Marta mountains in northern Colombia, to provide a truly interdisciplinary approach. The exhibition will be organized into the following seven thematic sections: Creative Thought: Making the World; The Invention of the Past: The 16th Century; The People of Ancient Colombia; House, World, Cosmos; The Natural World; Gold: Technology, Symbolism, and Concepts of Value; and Shamanism: Maintaining the World.

The exhibition will incorporate projections of videos and images throughout to create an immersive experience, including images of the Colombian landscape and videos of contemporary *Mamos*, spiritual leaders of the indigenous peoples of the Sierra Nevada de Santa Marta, telling creation stories. *Portable Universe* will feature a variety of interpretive tools, such as extensive didactic materials in English and Spanish, maps, and a timeline of historical events to provide context for the objects. A full slate of ambitious and thoughtful public programming will expand upon the exhibition's humanities themes to engage all audiences, and a fully-illustrated 432-page catalogue will include contributions by indigenous Colombians, historians, ethnographers, archaeologists, and art historians. LACMA is also producing a 15-part documentary series, to be shared on its website (lacma.org) and YouTube channel, that records the project's development and provides an intimate, behind-the-scenes look at the many voices that contributed to its realization.

B. HUMANITIES CONTENT

Significance of the Subject and Relevance to the Public

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A major exhibition on ancient Colombia is both overdue and timely. To date, there have been very few exhibitions on ancient Colombian art and culture. The most recent major exhibitions in North America were the 1986 exhibition, *Colombia before Columbus: The People, Culture, and Ceramic Art of Prehispanic Colombia*, at the Bowers Museum in Santa Ana, CA, which focused on pre-Columbian ceramics and drew exclusively from private collections in the United States, and the 1999 exhibition, *Shamans, Gods, and Mythic Beasts: Colombian Gold and Ceramics in Antiquity*, on view at the Mingei International Museum in San Diego, CA, and the Bowers Museum, that explored gold and ceramic sculpture. Overall, Colombia exhibitions have focused on gold and metalwork (*Sweat of the Sun, Tears of the Moon: Gold and Emerald Treasures of Colombia*, Natural History Museum of Los Angeles, 1981; *Les Esprits, L'Or, et le Chamane*, Galeries Nationales du Grand-Palais, Paris, 2000; *Beyond El Dorado: Power and Gold in Ancient Colombia*, The British Museum, London, 2013), and ancient Colombia has been and remains largely synonymous with the legend of “El Dorado” in the public imagination, ignoring other important media such as ceramic, textiles, stone, wood, feathers, bone, and shell. To address this, *Portable Universe* will showcase objects of the highest degree of intellectual and artistic refinement that have been previously overlooked, and many of which have never before been exhibited. Not only will *Portable Universe* be the first comprehensive look at ancient Colombia in over 20 years, it will be the first to not simply present indigenous ideas but directly involve indigenous collaborators.

In addition to the overwhelming fascination with gold, the restricted access to the region throughout the latter half of the 20th century due to the country’s political complexities, guerrilla warfare, and struggles with drug trafficking has also contributed to the lack of scholarly attention. As a result, scholarship in Colombia is, in many ways, in its infancy, with little archaeological work having been done. For example, one of the largest, most impressive archaeological sites in both Colombia and all of South America, aptly named *Ciudad Perdida* (The Lost City), was not discovered by the wider world until 1972 and was inaccessible to visitors until the early 2000s. Also contributing to the dearth of scholarship is the very nature of the Columbian conquest, which was overshadowed by more dramatic stories coming out of Mexico and Peru that captured the European imagination. In Columbia, there were no empires to conquer, thee conquistadors never faced armies of thousands, and they did not find stone-built cities on the scale of Tenochtitlán or Cuzco.

In the last few decades, the pace and quality of research into Colombia’s past has changed. Collaborations between archaeologists and curators, conservators and scientists have refined cultural, chronological, and formal classifications of objects in museum collections, and partnerships between curators and indigenous communities have enabled both scholars and visitors to understand the region’s ancient objects and societies in new and dynamic ways. *Portable Universe* is at the forefront of this new research and the project team has been interdisciplinary in the truest sense of the word from its inception, working collaboratively with the Museo del Oro and a number of experts from different disciplines including historians, indigenous Colombians, archaeologists, conservation scientists, conservators, art historians, environmental and biodiversity conservationists, musicians, and anthropologists.

As a result, *Portable Universe* will introduce new audiences to unfamiliar cultures, such as the Calima, Muisca, Quimbaya, San Agustín, Tairona, and Tolima, as well as a different worldview and system for creating value and knowledge than those familiar to many Western audiences. LACMA believes *Portable Universe* will have deep relevance for the public, informing visitors not only about ancient Colombian art but, by extension, its associated religion, history, and culture. The two overarching goals for visitors are:

- 1) To encourage visitors to learn about ancient Colombian art and society on its own terms, moving away from seeing the ancient Americas—and other neighboring regions—through a Western lens.
- 2) To show early Colombian works of art as closely as possible to their particular context to allow the objects to speak to how they were originally intended to function in the world.

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To accomplish these goals, *Portable Universe* will explore the history of the Western construction of the Colombian past, different ways of being in the world in Colombia (past and present), and the many voices seeking to understand these ways today. It will explore the relationships between the indigenous past and the present, looking closely and critically at both the historic and contemporary relevance of the art of ancient Colombia in a broader social context, by allowing the exploration of topics such as cultural identities and distinct and comparative worldviews. From the beginning, the curators have worked directly with present-day indigenous groups of the Sierra Nevada de Santa Marta region, including the Koguis and the Arhuacos. In particular, cultural and spiritual leaders of the Arhuacos have helped guide the process of interpretation and selection of objects. It is not, as such, an exhibition exclusively about the past, but a fracture in time that looks at the past from the present—one that introduces ancient cultures that have been overlooked through the eyes and knowledge of present-day indigenous conceptions.

The presentation of *Portable Universe* in Los Angeles and Houston will have special resonance as both cities are home to significant Latin American populations. The exhibition will present a window into a little-known aspect of indigenous American history, culture, and identity—demonstrating how knowledge of the histories of ancient Colombia remain relevant and accessible today for all audiences.

Major Humanities Ideas, Themes, and Questions to be Addressed

Portable Universe will provide general audiences with an overview of Colombian history and cultures of before the European conquest and will be structured by thematic sections to explore how knowledge of the past is constructed, how and why indigenous knowledge should be considered, and what makes the study of ancient Colombia relevant today. Major humanities themes to be explored will include:

- *Oral tradition and thought have a direct impact on the creation of the world:* Native American societies, including those of Colombia, had and continue to have a different way of approaching knowledge-making, which will be emphasized in *Portable Universe*. While Western concepts of knowledge are based on reason and logic, *Portable Universe* will highlight the contributions made by Native American knowledge and methods of acquiring knowledge to world society. This includes their conception of the process of thinking as a creative and impactful action, where humans are encouraged to be responsible for their thoughts as a way to preserve balance in the human and natural worlds. To that end, and in close consultation with the Arhuaco spiritual leaders Mamo Camilo and Jaison Perez Villafaña, *Portable Universe* will explore their intimate understanding of myth, as a story of the origins of things and of life itself, that provides the temporal support for this life philosophy—constructing the basic positioning for the self, others, and the environment in a communal history—which is what ultimately comprises identity.
- *Shamanism is an essential resource for understanding ancient Amerindian art:* Shamanism remains at the center of scholarship for interpreting pre-Columbian art and can be defined as a set of beliefs and practices pertaining to traditional indigenous cultures grouped around common characteristics, such as mediating between human beings and the spiritual-energetic world, the transmission and defense of sacred community values, care for the relationship between humankind and nature, and the handling of ritual processes such as divination, healing, storytelling, dancing, and singing. *Portable Universe* presents shamanism as a philosophy and way of life that affects the whole of society and governs the behaviors and responsibilities of all members to maintain balance, with paradigms that govern the individual, social, and cultural construction of each human group that considers itself close to the divine as an inexhaustible source of meaning and liberty. This is based on academic research and consultation with scholars, such as Dr. Ariel James, Associate Professor, Department of International Relations, Comillas Pontifical University, and collaboration with the Arhuacos.

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- *Biases from the 16th, 17th, and 18th centuries continue to form contemporary views of Colombia:* Another theme that is discussed throughout *Portable Universe* is the issue of writing an indigenous past by relying on sources written by European victors. Given the substantial cultural differences between Europe and indigenous America, there could have been no shortage of fundamental misunderstandings. The Spanish conquistadors and the chroniclers that accompanied them had their own agendas for recording history in a certain way. Recent scholarship by Dr. Juan Cobo Betancourt, Assistant Professor, Department of History, University of California, Santa Barbara (UCSB), and others of handwritten 16th-century documents, (which will be published for the first time in the catalogue) are a perfect example of the extent to which historical sources published about Colombia were, at best, mistakes or amalgamations based on information coming out of Peru, and at worst, pure invention. *Portable Universe* will demonstrate to visitors how Colombian indigenous history has been and continues to be shaped by European voices.
- *Indigenous communities valued objects for their potential agency over their economic worth:* The title *Portable Universe/El Universo en tus Manos* was born out of the fact that the objects to be exhibited are both materialized essences and agents of the cosmos. The presentation of objects in all media (gold, ceramic, stone, bone, textile) will address the idea that these “inanimate” objects were and still are considered to be agents, sacred beings that have been removed from their rightful place. What purpose did they serve in their original context, and what purpose do they serve now? A key example is found in gold objects. In ancient Colombia, gold did not equal wealth, and wealth did not equal power. Gold was deliberately mixed with copper to achieve certain material properties and to fulfil the need for universal balance: gold (male) and copper (female) were essential parts of the whole. From a Western perspective, gold can buy things and equate to power. For ancient Colombians, it could do different things: channel cosmic energy, maintain harmony and balance, serve as an offering on behalf of all society. Project consultant Dr. Ana Maria Falchetti, independent researcher and member of the Academia Colombiana de Historia, is the foremost scholar on this topic, and her anthropological approach complements the scientific expertise of Uribe of the Museo del Oro.
- *Study of present-day indigenous culture groups can help inform contemporary interpretations of ancient cultures:* While no culture stays unchanged for 500 years, a key aspect of this project is the critical application of modern day indigenous knowledge and practice to ancient art and cultures. The Sierra Nevada de Santa Marta in Colombia is unique for the existence of two related indigenous culture groups, the Arhuacos and Koguis, both descendants of the ancient culture scholars recognize as the Tairona. The curators have been working directly with the Arhuacos since 2017, and this close collaboration is a great strength of *Portable Universe* that sets it apart from previous exhibitions on ancient Colombia. However, it also requires constant awareness and critical application as a methodology, which is why collaboration with experienced ethnographers and archaeologists is vital, such as project consultant Botero of the Museo del Oro and archaeologist Dr. Santiago Giraldo. Both Arhuaco and Kogi societies have undergone continuous change; however, it cannot be denied that their roots and some patterns of practice and thought have persisted. Both cultures preserve what they call “The Origins Law,” which is what sustains balance in the universe. They believe that they can access the principles that carry on live through a methodical process of thinking and have passed on this knowledge through generations. They have chosen *Portable Universe* to share the importance of their task—to preserve balance between humans and the natural world—with a larger audience.

Both the exhibition and scholarly catalogue will present the history of ancient Colombia from a multidisciplinary perspective. To that end, contributing scholars will include leading art historians in the field of pre-Columbian art and specialists on the colonial history of the New Kingdom of Granada

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(present-day Colombia), indigenous Arhuaco leaders, musicians, and anthropologists, as well as experts from conservation, including: **María Alicia Uribe**, Director, Museo del Oro; **Héctor García Botera**, anthropologist and Curator, Museo del Oro; **Mamo Camilo Izquierdo**, Arhuaco spiritual leader and chief; **Jaison Perez Villafañá**, Arhuaco interpreter; **Dr. Juan Cobo Betancourt**, Assistant Professor, Department of History, University of California, Santa Barbara (UCSB); **Dr. Santiago Giraldo**, archaeologist, Director, Colombia Heritage Program of the Global Heritage Fund, Colombia; **Dr. Ariel James**, social anthropologist, Comillas Pontifical University, Madrid; **Altheia Lozano**, flutist, UNAM Philharmonic Orchestra, Mexico City; and **John Meyers**, Conservation International, Colombia.

C. PROJECT FORMATS

Portable Universe is a multi-format project designed to reach different learning styles and appeal to the broadest possible general audience. The project encompasses a major exhibition and catalogue, supported by a range of educational and public programs, including a LACMA-produced documentary series on the making of the exhibition. Works shown will span 2,500 years and come from all main cultural areas of ancient Colombia including gold, ceramic, stone, bone, as well as wood, feather work, and textiles.

Exhibition: The exhibition will be installed in a 10,000-square-foot gallery in the museum’s Resnick Pavilion and will be organized into seven thematic sections. While the themes will be conveyed through a visually stunning presentation of approximately 400 objects, extensive didactic materials throughout will provide interpretive information to contextualize the works and familiarize visitors with all major cultures of ancient Colombia, setting them in their geographic and chronological context. An immersive experience will also be created for visitors by evoking a sense of being in a different place, conducive to opening people’s minds to a different way of experiencing the works on view and the cultures that created them. This will be achieved through large-scale projections of landscape footage, thoughtfully integrated into more traditional didactic formats such as wall-labels, documentary videos, and two small interactive installations; one where the sounds of *ocarinas*, ancient wind instruments, will be played and one enabling a microscopic look at the intricate details of ancient gold objects. *Portable Universe*’s thematic sections are briefly described below, with detailed descriptions included in the Exhibition Walkthrough.

Thematic Section I: Creative Thought: Making the World — The opening section will invite visitors to consider the concept of consciously being in the world and community. The focal point will be *banquitos*, traditional low, wooden stools of the kind used by indigenous leaders and elders (today and in the past) where they sit, think, speak with authority, and act as an “axis mundi,” the connecting link between the earth and cosmos. These seats will be surrounded by ancient gold and ceramic figurines from different cultural groups that portray men and women sitting, thinking, chewing coca, in the act of conceiving the world. Alongside authentic *banquitos*, replicas of these low stools will be included for visitors to sit on, encouraging them to be active participants and listen to the stories that the exhibition will tell. Footage of present-day indigenous *Mamos*, or leaders, telling their own story of creation will help viewers appreciate how native traditions of story-telling are a way to create, understand, and re-create the world.

Thematic Section II: The Invention of the Past: The 16th Century — After a contemplative opening section, Section II will provide a powerful interruption and create a framework for viewers to understand the many ways in which Colombia—its history, lands, and people—were transformed to meet Western expectations, beginning in the 16th century through conquest itself and in the course of writing history over the following centuries. The arrival of Europeans led not only to horrific immediate suffering but also to a loss and denigration of indigenous knowledge and worldviews. Key historic documents will be on view, such as 16th-century documents recording an invented Colombian past with invented legendary battles and rulers who were modeled after European kings. These documents will be presented as an examination of not only what was written but also what was left unrecorded or erased by European chroniclers.

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Thematic Section III: The People of Ancient Colombia — Representation of the human figure was important in ancient Colombian art as all cultures in the region represented themselves in objects ranging from ceramic and gold figurines to masks of all sizes. This section will include a broad representation of these works—introducing visitors to the people of ancient Colombia—alongside maps and timelines to ground the objects in specific places and times. As well as providing an overview and introduction to the diverse peoples who inhabited this region over time, this section is designed to humanize the Colombian past, so that visitors are aware of the *people* who made and used the objects on view.

Thematic Section IV: House, World & Cosmos — Having shown the connections between the creative power of storytelling and the creation of the cosmos in Section I, *House, World & Cosmos* will introduce indigenous concepts connected to the physical building of the world. The peoples from the Sierra Nevada de Santa Marta believe that the building of a house replicates the creation of the universe. The four pillars that sustain the heavens are placed in each corner of the house and the directions from where the sun rises and sets are established so that time can begin. The indigenous Colombian house is both a construction representing the cosmos and a living entity conceived of as a human body that interacts with the cosmos. As such, the house takes on different meanings: it is a dwelling, an offering, a tomb, a temple, an observatory, a map, a body, and a metaphor for the community and its spiritual leader. This section will feature artworks that embody these different aspects—from actual house-models to houses and bodies for the dead in the form of anthropomorphic urns to a projection of a *hypogea*, underground tombs built by the pre-Columbian Tierradentro culture between the sixth and ninth centuries.

Thematic Section V: The Natural World — This section will look at how indigenous people occupied the wider landscape and their ritualistic and cultural interactions with it. One of the world's most densely biodiverse countries, Colombia's impressive geography is characterized by the three branches of the Andean mountain range that run south to north (East, Central, and West Andes), which are separated by a vast network of rivers that connect the mountains to the Pacific Ocean and the Caribbean Sea. The Sierra Nevada de Santa Marta mountains, the world's highest coastal mountain range, rise at the far north. This landscape provided a fertile home for numerous cultures that integrated their lives into these natural settings. Section V will explore indigenous worldviews of nature and the role of humans within it, as well as human modification of the landscape, both for practical (agricultural) and symbolic reasons. Large-scale projections of the landscape will be presented alongside objects representing naturalistic and abstract animals in a variety of materials, ceramic representations of plants, and textiles as landscapes, creating an immersive experience that will provide context for those unfamiliar with Colombia's geography and fauna. The mission of the Arhuaco and Koguis is to protect nature from environmental degradation caused by human activity. Section V will share their message and show that indigenous myth and ritual contain scientific knowledge of how ecosystems are connected, and thus have direct relevance for today.

Thematic Section VI: Gold: Technology, Symbolism, and Concepts of Value — This section will enable visitors to consider the value of gold from an indigenous perspective, which is fundamentally different from that of culturally Western visitors. The Museo del Oro has conducted significant research on the technology of gold-working in Colombia, the artistic processes involved, and the materials and symbolism, highlighting the materiality of *tumbaga* (the gold-copper alloy used in ancient Colombia) and the deep cultural significance of joining copper and gold. While Europeans considered *tumbaga* to be “low value gold” (*oro bajo* in Spanish, meaning it had a high copper content), ancient Colombian artists deliberately created this alloy. For them, the significance and power of gold (representing the male) mixed with copper (representing the female) was important for fulfilling its function as an offering that embodied balance and totality. Section VI will include objects made in the lost-wax casting technique, such as lime flasks (*poporos*) (Quimbaya, 500–700 CE), a complete offering-cache of figurines (*tunjos*)

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(Muisca, 1200–1600 CE), and a set of sheet-metal ornaments, including breastplates, earspools, bracelets, and nose ornaments (Calima, 100–700 CE). Objects made using different metalworking technologies will be shown in pairs to contrast traditions and allow visitors to differentiate the processes involved.

Thematic Section VII: Shamanism: Maintaining the World — Within the final section, *Portable Universe* will come full circle. Having begun by conceiving the world, the exhibition ends with the shamanic tradition of becoming the world and transforming its components. Both Sections I and IV will introduce the viewer to the chief and shaman as figures embodying the cosmos who act as an “axis mundi.” As part of such rites, ancient and contemporary spiritual and political leaders transform into birds, jaguars, and other beings in order to maintain balance and connections in the world and to maintain their communities. This section will explain shamanic traditions as embodying sophisticated philosophical and botanical knowledge and illustrate both the tools and results of these practices. While many of the objects throughout *Portable Universe* refer to shamanic transformation, the final section will bring together a range of objects, including representations of hybrid creatures, humans in transformation, and gold and ceramic objects interpreted today as representing vision quests, that emphasize that it is not just the shaman’s but the community’s responsibility to maintain balance and care for the world on a daily basis.

Catalogue: The exhibition will be accompanied by a scholarly, fully-illustrated catalogue (approx. 430 pages, 350 color illustrations, minimum print run 2,000, global distribution by DelMonico Books/Prestel). It will be the first publication to weave together the perspectives of indigenous Colombians, ethnographers, archaeologists, art historians, and historians. Essays by archaeologists and anthropologists will be complemented by those with or by indigenous spiritual leaders and elders. As a result, it will represent an important academic turning point in the field of pre-Columbian Colombia. For 500 years, outside perceptions of ancient Colombia have been framed by the legend of “El Dorado,” leaving numerous indigenous voices unheard. The *Portable Universe* catalogue aims to restore these voices by highlighting what is known about ancient Colombian art and culture on their own terms and by being explicit about the basis for Western interpretations: archaeology, ethnography, and history. Written in clear, jargon-free language, it will appeal to both academic and general readers. The catalogue’s goal is to deconstruct traditional hierarchies of knowledge and provide a truly interdisciplinary publication that allows different points of view to intersect and shape the way the past and the present are approached.

Programming: LACMA’s Education and Public Programs department are developing a wide range of educational and public programs to emphasize *Portable Universe*’s themes. These will be designed for diverse audiences including schoolchildren, families, adults, scholars, and educators. LACMA plans to organize a series of public lectures by the project consultants, including curators, historians, and archaeologists, that will take place throughout the exhibition’s run. Topics may include storytelling and shamanism in Colombian traditions, the lost-wax casting method, and contemporary issues for indigenous American cultures, such as land and water rights. The curators are discussing public programming with the Arhuaco consultants who may perform a ritual/ceremony in the galleries to respect and protect the objects on view. In addition, a series of films will be screened, both documentary (*Aluna*, 2012; *From the Heart of the World*, 1990; *Ika Hands*, 1988; *The Birders*, 2018) and narrative (*Embrace of the Serpent*, 2015; *Birds of Passage*, 2018), along with the LACMA-produced documentary on the exhibition, which will also be available online. Additionally, the curators are working with Colombian musician, Carlos Vives, to write and perform a composition inspired by ancient Colombian instruments from LACMA’s permanent collection, potentially to be performed for the public in connection with LACMA’s popular *Jazz at LACMA* program, a free series of Friday night concerts from April to November.

In addition, there will be regular curator-, scholar-, and docent-led exhibition tours, all geared for general audiences. LACMA’s Education department will offer training sessions on culturally responsive teaching by a specialist in this pedagogy to prepare docents to tour *Portable Universe*. Docents will also be present

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in the galleries multiple times each week, engaging visitors in informal gallery discussions. *Portable Universe* will be the subject of two different docent-led school tours—one for elementary school students and one for middle/high school students. The schools tours will align with the California State Content Standards and the California Common Core, connecting the visual arts to social studies and language arts.

LACMA's well-established, highly regarded family, teacher, and student programs will focus on the exhibition's themes, including metalworking, animals/nature, concepts of house and home, and messages of indigenous knowledge and environmental preservation. The exhibition will be the focus of LACMA's award-winning *Andell Family Sundays* program in fall 2021/winter 2022. Over four Sundays the program offers free transportation to community members in low-income neighborhoods for family-centric activities, such as art workshops, performances, and bilingual tours. *Portable Universe* will provide the subject matter for a session of LACMA's *Evenings for Educators*, an arts-oriented professional development program for teachers. In total, LACMA anticipates reaching more than 3,000 people through these programs, and a similar range will be offered during the exhibition's run at the MFAH.

Film: Drs. Magaloni and Burtenshaw were accompanied on several research trips to Colombia by filmmakers from LACMA's Web and Digital Media department. The footage captured will provide context and graphics within the exhibition. It is also being edited and supplemented by further interviews with the curators, conservators, and consultants for the creation of a 15-part documentary series on the process of investigating ancient Colombian art, as well as the creation of the exhibition. This documentary will allow LACMA to make visible to the public the full process of researching and organizing an exhibition of this scale, as well as a more in-depth understanding of the peoples and places introduced in *Portable Universe*. It will be featured on lacma.org and the museum's YouTube page.

D. PROJECT RESOURCES

While the curators have been actively working on *Portable Universe* since 2016, the project developed out of the work of LACMA's Art of the Ancient Americas (AoAA) program, directed by Dr. Magaloni. The goal of the AoAA program is to communicate the value of the incredibly varied and original artistic contributions of ancient American cultures to mass audiences by 1) developing best practice research methodologies to recontextualize objects from LACMA's AoAA collection in a museum setting; 2) curatorial training of the next generation of young academics in the field; 3) diplomatic work to bring transparency to the AoAA's work and generate international agreements with key countries of origin; and 4) sharing knowledge in ways that are academically rigorous and accessible to general audiences. The expertise and relationships developed since the program launched in 2012 form the backbone of *Portable Universe* and helped LACMA develop strong relationship with many of the exhibition's lenders.

The curators have personally examined each work on the checklist and expressed their desire to borrow these artworks with staff from the respective individual and institutional owners, receiving unanimously supportive responses. As several lenders require a two-year lead time, loan requests will be mailed in fall 2019 as the final formality in the loan process. The Museo del Oro will lend significantly, including key pieces that are currently on view in their permanent galleries—making this a truly unique opportunity to view these remarkable object in the United States. Other institutional lenders include: University of California, Berkeley Libraries, Berkeley, CA; the Huntington Library, San Marino CA; the John Carter Brown Library, Providence RI; The Metropolitan Museum of Art (the Met), New York; Museo de Arte, Bogota; Morgan Library and Museum, New York; the National Museum of the American Indian (NMAI), Smithsonian Institution, Washington DC; and the Royal Ontario Museum (ROM), Ontario. Works will also be on loan from private individuals. In addition, the curators have built relationships and secured the support of key indigenous communities in Colombia, in particular the Arhuacos and Koguis. They believe in the message and importance of this project and have demonstrated this by permitting filming of sacred sites and of themselves and by contributing to the catalogue. The curators have also received permission

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from the ICANH (Instituto Colombiano de Antropología e Historia, Bogotá) to film at archaeological sites and national parks in Colombia, including inside the *hypogea* at Tierradentro.

E. PROJECT HISTORY

Portable Universe emerged out of a research project initiated by Dr. Burtenshaw in 2014 to study a collection of ancient Colombian ceramics LACMA acquired in 2007, which resulted in two exhibitions: *Ancient Colombia: A Journey through the Cauca Valley* (2015–16) and *Fowler in Focus: Encountering Ancient Colombia—A Journey through the Magdalena Valley* (2015–16). As part of the connected research, Drs. Burtenshaw and Magaloni organized a workshop at LACMA with scholars of ancient Colombian art. In November 2015, Santiago Giraldo Pelaez, Director Latinoamérica, Global Heritage Fund; Dr. Colin McEwan, Director of Pre-Columbian Studies, Dumbarton Oaks Research Library & Collections; and Uribe spent a day examining works from LACMA’s collection, discussing iconography, technology, style, and authenticity. A public symposium the following day drew 122 people (standing room only). Realizing the enormous potential of LACMA’s Colombian ceramic collection (one of the largest of any public institution in the country), the public interest, and the lack of existing research, LACMA and the Museo del Oro decided that another workshop would be beneficial.

In March 2016, the curators traveled to Colombia for the planned workshop and arranged for a LACMA film crew to accompany them to document it. In preparation, LACMA sent photos of almost its entire Colombian collection to the Museo del Oro to be examined. Uribe and her staff selected objects from their collection for comparison and invited experts on each archaeological culture to the workshop. Drs. Magaloni and Burtenshaw spent a week examining and comparing the objects, with critical input from Museo del Oro staff and invited experts, including Giraldo Pelaez, Director, Colombia Heritage Program of the Global Heritage Fund, and Marianne Cardale-Schrimpf, independent Colombian anthropologist, archaeologist, and writer. All participants saw the potential for future collaboration and research, and the idea of a major co-curated exhibition was enthusiastically received. Never before has the Museo del Oro worked on an exhibition on ancient Colombia with a foreign institution. The curators also visited two major collections in Bogotá: Museo Arqueológico Marques de San Jorge and the Museo Nacional.

During summer/fall 2016, Drs. Magaloni and Burtenshaw met with curators from major museums across North America to initiate conversations about the traveling exhibition. As a result, the MFAH came on board as a third collaborating institution. Throughout 2017, the curators researched and began developing exhibition themes. In 2018 and early 2019, curators from LACMA and Museo del Oro embarked on a series of research trips to the Met, NMAI, and MFAH. Dr. Botero visited the NMAI and ROM collections from the Museo del Oro with the curators to assist with the examination and selection of ethnographic objects. Conservators and archaeologists from the Museo del Oro also came to LACMA to examine objects selected for the checklist. As an expert on Colombian metalwork at the Museo del Oro, Uribe visited the MFAH to examine and select gold objects from their extensive gold collection. With an outline of themes and a working checklist in place, a second workshop was organized at Museo del Oro in March 2018, during which invited scholars and experts discussed the further development of the exhibition and catalogue. In addition to the existing team of curators and consultants, Dr. Ana Maria Falchetti, independent researcher and member of the Academia Colombiana de Historia, attended as an expert on the symbolic and mythical values of gold in indigenous Colombian ontology, Dr. Betancourt as a consultant on 16th-century documents from the Muisca area (present-day Eastern Ranges of the Colombian Andes), Dr. Santiago Munoz Arbelaez, professor in the Department of History, Yale University, as an expert on 16th-century textiles, and Dr. Carlos Lopez Castaño, Universidad Tecnológica de Pereira, Colombia, as an expert on the ancient transformation of the landscape in the Cauca valley.

Until about ten years ago, it was nearly impossible to travel to Colombia’s main archaeological sites due to the country’s socio-political situation, but with the country now safe for tourism, Drs. Magaloni and

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Burtenshaw were able to visit Tierradentro and San Agustín Archaeological Parks, two sites central to the exhibition, in March 2018. In order to understand the country's diverse ecosystems, they also visited high-altitude areas known as the *Paramos*. A key part of the trip was to visit the Sierra Nevada de Santa Marta, home to indigenous communities of the Koguis and Arhuacos. LACMA curators spent a week with the Arhuacos, visiting little-known archaeological, sacred, and ancestral sites. Arhuaco *Mamos* accompanied the curators to these sites, the Santa Marta Museum, and their villages and meeting places, outlining their worldview, philosophy, and understanding of the objects in the exhibition. Drs. Magaloni and Burtenshaw were given first-hand insights into indigenous beliefs and thought-systems that have informed much of the interpretation that will be presented in *Portable Universe*.

Another trip to Colombia occurred in March 2019 to finalize the checklist with the Museo del Oro, conduct additional interviews, and gather critical film footage. LACMA's Creative Director of Digital Media accompanied the trip, capturing research at the Museo del Oro, rituals and interviews with indigenous Arhuacos, and visits to key archaeological sites on film. As research progressed, the curators became ever more aware of the importance of nature and landscape to the interpretation of ancient Colombian art and culture. In order to bring the landscape into the exhibition, one objective of the March 2019 trip was to gather video footage of landscapes, plants, and water for large-scale video projections in the galleries. In July 2019, Dr Magaloni returned to Colombia and visited the site of *Ciudad Perdida* with archaeologist Santiago Giraldo. They also spent a several days with Mamo Camilo, one of the most respected spiritual leaders of the Arhuacos, to co-write an essay for the catalogue on their worldviews and traditions, relationship with the past, and the objects that will be exhibited. The curators believe it is imperative for the Arhuaco leaders to speak [write] with their own voice, rather than *be written about* by a Western scholar. A final research trip is being planned for October 2019 to visit the Amazonas region of Colombia to ensure a comprehensive presentation of the country's ecosystems and cultures.

G. AUDIENCE, MARKETING, AND PROMOTION

The target audience for *Portable Universe* is the diverse population of the Greater Los Angeles and Houston areas and beyond, including students, families, scholars, museum professionals, educators, and the general public. LACMA's core audience is the many diverse communities that make up Southern California, as represented by 17.5 million residents who hail from 140 countries and speak 90 different languages. According to 2010 census records, Los Angeles' population is 48% Hispanic; 28.4% Euro-American; 13.7% Asian/Filipino/Pacific Islander; 9.3% African-American; and 1% Native American/Alaskan Native. Los Angeles County is home to the largest Latino/Latin American population in the nation and LACMA anticipates that visitors from this community will be a substantial primary audience for *Portable Universe*. The exhibition is also certain to be a resource for the significant number of undergraduate and graduate students in Southern California's many art history programs, including those at the University of California, Los Angeles, University of Southern California, Pepperdine University, University of California, San Diego, and University of California, Santa Barbara, to name but a few.

Portable Universe's first venue will be the MFAH. Houston is a city with a rapidly expanding multicultural and international population. According to the U.S. Census Bureau, the greater Houston area's population in 2010 was 4,092,459, of which 40.8% self-identified as Hispanic or Latino, 18.9% as African American, 33.0% as non-Hispanic White, and 6.0% as Asian. The city also has among the youngest populations in the nation, partly due to a growing immigrant population. In total, LACMA expects to draw over 100,000 to 125,000 visitors to the exhibition at each venue and approximately 3,000 to public and educational programs designed to complement *Portable Universe* at LACMA.

Publicity and Outreach Strategies — LACMA's press office promotes exhibitions approximately one-and-a-half years prior to opening through the "Advanced Exhibition Schedule" posted on lacma.org and distributed to targeted press outlets. Press releases will be sent to the media with time for "long lead"

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coverage. A press preview is offered prior to the opening for early access. LACMA, which had 75 billion press impressions worldwide last year, will reach out to international, national, and local print, electronic, online, and social media with crafted pitches. The exhibition will also be promoted in a concerted campaign across all owned channels, including campus banners and digital screens, printed collateral for visitors, and emails reaching over 200,000 recipients and driving monthly open rates of 50%. Publicity strategies also include advertising on local radio stations, such as KCRW and KJAZZ, and paid placement on social media channels. The exhibition and related programs will be listed on lamca.org, which annually receives 3.4 million unique visitors. Highlights and supplemental content from the exhibition will appear also appear on LACMA's award-winning online publication, *Unframed*. Website and blog content will be supplemented by strategic postings across LACMA's social media channels including Instagram, Twitter, Facebook, and WeChat, which have proven to be powerful methods of outreach with more than 2 million followers. LACMA's member/donor publication, *Insider*, will also showcase the exhibition, and additional print/digital promotion may occur on a space-available basis. MFAH's Communications and Marketing Departments will implement a similar publicity and outreach strategy.

H. EVALUATION OF THE PROJECT'S IMPACT

LACMA's Education department, which has extensive experience in audience evaluations, will help the curators undertake front-end audience evaluations, as well as mid-point audience evaluations following the opening in Los Angeles. At both venues, the impact of the exhibition and related programs will be measured by attendance figures, surveys, media impressions, and visitor comments. LACMA will use its website, the *Unframed* blog, Twitter feed, and other social media to disseminate information about the exhibition and to engage with and monitor the public's response. In addition, the Education department evaluates each of its programs in an effort to continually learn more about the museum's audiences and measure impact. Education staff utilize formative and summative assessment strategies to determine learning outcomes, as well as programmatic impact using quantitative and qualitative data gathered on all exhibition-related programs. The exhibition will be accompanied by a fully-illustration publication, which is anticipated to have broad appeal and become the standard reference on the subject. Catalogue sales, media impressions, and reader feedback will be the primary means of evaluating impact.

I. ORGANIZATIONAL PROFILE

LACMA's mission is "to serve the public through the collection, conservation, exhibition, and interpretation of significant works of art from a broad range of cultures and historical periods, and through the translation of these collections into meaningful educational, aesthetic, intellectual, and cultural experiences for the widest array of audiences." Originally founded in 1910 as part of the Museum of History, Science, and Art in Exposition Park, LACMA became an independent institution in 1961 and opened new facilities on Wilshire Boulevard in 1965. Today, LACMA is the largest encyclopedic art museum in the western United States and comprises seven buildings that house a permanent collection of more than 139,000 works, showcasing humanity's highest achievements and reflecting all of the world's cultures. In just the last ten years, LACMA has acquired more than 30,000 artworks and has built and expanded its collection of works from Latin America, Asia, Africa, the Middle East, and the Pacific to be a true resource for and reflection of Southern California's diverse communities. With an annual operating budget of \$79.4 million, the museum also organizes more than 120 award-winning education, music, and film programs per year with a special emphasis on reaching socio-economically disadvantaged and non-traditional museum going audiences. In 2018, LACMA welcomed more than 1.3 million visitors (with approximately 50% attending for free), nearly 16,000 individual members, 3.4 million unique website visitors, and served 500,000 community members through its educational and public programming.

LACMA's impact is set to expand through a planned revitalization of its east campus with a new Building for the Permanent Collection, scheduled to open in 2023. Following the establishment of the neighboring Academy of Motion Picture Arts and Sciences Museum (2020) and timed with the opening of a new

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Metro stop (2023) across from LACMA's entrance, the new design will make the museum a more transparent and integrated experience, while opening up three-and-a-half acres of new public outdoor space. LACMA also continues to build on its long history of bringing programs and artworks into the communities it serves, such as through its ongoing exhibition and programming partnership with Charles White Elementary School (CWES) in Los Angeles' MacArthur Park neighborhood. LACMA is also currently working on a permanent satellite museum and accompanying outreach in South Los Angeles.

MFAH, Houston, Texas, is a dynamic cultural complex comprising of two gallery buildings, a sculpture garden, visitors center, library, movie theater, two art schools, and two house museums. Located in the heart of Houston's Museum District, the MFAH is one of the largest cultural institutions in the United States, with a total of 300,000 square-feet of space dedicated to the display of art. The encyclopedic collection of the MFAH now numbers over 70,000 works of art, showcasing the art of antiquity to the present and features the finest artistic examples of the major civilizations of Europe, Asia, North and South America, and Africa. With an annual budget of over \$70 million, the MFAH serves an annual audience of more than one million people. The MFAH is the co-organizing institution and a lender to *Portable Universe* and will be the exhibition's first venue, opening in June 2021.

Museo del Oro, Cultural Division, Banco de la República, Bogota, Columbia, is dedicated to preserving, researching, and exhibiting its archaeological collections in goldwork, ceramics, lithics, and other materials as the cultural heritage of Colombia. The museum annually shares its collection of 55, 218 objects with 630,000 visitors. Throughout *Portable Universe's* development, the co-curators have collaborated with Museo del Oro staff on its content and structure—working with them as an integral partner rather than just as a lender. While the exhibition will not be on view there, this collaboration has given the project access to expertise and to loans of a thus far unprecedented depth and quality.

J. PROJECT TEAM

The project team has been assembled to address the different themes presented in *Portable Universe* and provide analytical and historical approaches to the subject. LACMA's supporting staff will contribute vital expertise for exhibition design, conservation, and the creation of the exhibition's documentary series, as well as the crafting of compelling public programs and marketing and outreach strategies.

LACMA Staff — Curatorial Team

Dr. Diana Magaloni, Deputy Director, Program Director & Dr. Virginia Fields Curator, Art of the Ancient Americas, Director of Conservation, holds a Ph.D. in Art History, Yale University, M.A. in Art History, Universidad Nacional Autónoma de México (UNAM), and B.A. in Conservation, Instituto Nacional de Antropología e Historia. She was the Director of the Museo Nacional de Antropología, Mexico City (2009–13). Her publications include *Albores de la Conquista* (2017), recipient of the Antonio García Cubas award, and her exhibitions include *Picasso and Rivera: Conversations Across Time* (2017), recipient of the Award for Excellence from the American Association of Museum Curators.

Dr. Julia Burtenshaw, Assistant Curator, Art of the Ancient Americas, joined LACMA in 2014. She has curated exhibitions such as *Creatures of the Earth, Sea, and Sky: Painting the Panamanian Cosmos* (2018), and *Ancient Colombia: A Journey through the Cauca Valley* (2016). Prior, she was a South American Research Assistant at the British Museum and received her Ph.D. and M.A. from the University of East Anglia, UK and B.A. from the University of Cambridge, UK, in Archaeology and Anthropology.

LACMA Staff — Exhibition and Planning, Education, and Marketing

Dr. Victoria Behner, Assistant Director, Exhibition Design and Production, has worked at LACMA for over a decade and has overseen exhibition design, gallery construction, and gallery media since 2014. She

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received her B.A. in architecture from USC (1995) and Ph.D. in architecture, history, and theory from the University of Michigan, Ann Arbor (2003). She teaches architectural history at USC.

Carolyn Oakes, Head of Exhibition Coordination, is responsible for all logistical aspects of LACMA's exhibitions and directly oversees 10–15 exhibitions each year. Prior to starting at LACMA in 2013, she was Exhibition Management Coordinator at The Museum of Contemporary Art, Los Angeles, for five years. Oakes received her B.A. in Art History from Boston University.

John Hirx, Senior Conservator of Objects, LACMA, has been at LACMA for over two decades. He received his M.A. in Art History from Hunter College of the City of New York, as well as M.A. and Diploma in Conservation from the Institute of Fine Arts, New York University. He is a doctoral student at Ohio State University pursuing a split degree in Art History and Materials Science/Engineering.

Agnes Stauber, Creative Director, Digital Media, has worked at LACMA since 2014, leading the media production for the museum's digital platforms. She received her M.A. in Communications and Media Production from the University of the Arts in Berlin, Germany.

Naima Keith, Vice President of Education and Public Programs, will oversee education and public programming for the project. Prior to starting at LACMA in April 2019, Keith was the Deputy Director and Chief Curator of the California African American Museum (2016–19). She was the 2017 recipient of the David C. Driskell Prize and is co-artistic director of Prospect.5 in New Orleans (2020). She holds a B.A. in Art History from Spelman College and a M.A. in Contemporary Art from UCLA.

Kristin Bengston, Director of Gallery Learning, has worked at LACMA since 2005. She develops programs and created interpretive materials for college students, K–12 teachers, families, and adults, as well as trains and evaluates LACMA's docents. Prior to LACMA, she was the Museum Educator for Asian Art at Smith College Museum of Art. She holds an M.A. in Art History from Boston University.

John Rice, Director of Marketing, oversees LACMA's Marketing department, working closely with staff in Web and Digital Media, Communications, Graphic Design, and Membership on marketing strategies to drive attendance, capture data and revenue, and increase awareness of LACMA across channels. Prior to joining LACMA in 2015, Rice led the marketing and creative teams for Conde Nast in New York for 14 years, working on several titles, including *The New Yorker*, *Conde Nast Traveler*, and *Epicurious*.

MFA Staff — Curatorial Team

Dr. Chelsea Dacus, Assistant Curator, The Glassell Collections, African, Oceanic, Ancient American, and Antiquities, has organized many exhibitions, including one of ancient American art, *Fangs, Feathers, and Fins*, and others on Colombia, Nigeria, and Saudi Arabia. She earned her M.A. in Art History from Southern Methodist University and is a Ph.D. candidate in ancient Andean art at Rice University.

Dr. Rex Koontz, Professor, Art History, University of Houston, consulting Curator of Native and Ancient American Art, has studied and published on the public sculpture of ancient Mexico for more than two decades, including *Lighting Gods and Feathered Serpents* (2009) and *Organized Violence in the Art and Architecture of Mesoamerica* (2009). He received his Ph.D. from the University of Texas, Austin.

K. HUMANITIES SCHOLARS, CONSULTANTS, AND COLLABORATING INSTITUTIONS
Outside Consultants and Advisors:

María Alicia Uribe, Director, Museo del Oro, has led the museum since 2010 and was the Archaeologist and Curator there for 16 years prior. Uribe has curated numerous exhibitions, including *El Dorado: The*

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Spirits, Gold, and the Shaman (2018), and *Stories of Muisca Offerings* (2013). She received her M.A. in Artefact Studies from the Institute of Archaeology, University College London.

Héctor García Botera, Curator, Museo del Oro, has curated several exhibitions including *Molas, Layers of Wisdom* (2017) and *The Allure of Gold* (2015). In 2015 he also worked on the reinstallation of the permanent collection of the Ethnographic Museum and Cultural Center in Leticia in the Amazon. He received his M.A. in Social Anthropology from the Universidad de los Andes, Bogota, Colombia.

Mamo Camilo Izquierdo, *mamo* (spiritual leader and chief) of the Arhuaco community at Katunsama, Sierra Nevada de Santa Marta, Colombia, was trained as a *mamo* according to the traditional practices of his culture. He is an advocate for sustainable agricultural practices and the protection of the environment, based on traditional knowledge and spirituality. He has worked with the project's curators since 2017.

Jaison Perez Villafana, Arhuaco translator and interpreter, Sierra Nevada de Santa Marta, Colombia, works on several social and environmental projects for the benefit of his people, including a plastic-collection project in remote Arhuaco communities of the Sierra Nevada de Santa Marta, together with Conservation International. He has worked on the *Portable Universe* project since 2017.

Dr. Juan Cobo Betancourt, Assistant Professor, Department of History, UCSB, has focused his research on the history of the indigenous peoples of the New Kingdom of Granada (present-day Colombia). He holds a Ph.D. from the University of Cambridge and is the co-founder of Neogranadina, a non-profit devoted to digitizing and creating free online access to Colombia's endangered archives and libraries.

Dr. Santiago Giraldo, Director, Latin America, Colombia Heritage Program of the Global Heritage Fund, Colombia, works on the Master Management Plan for Colombia's Ciudad Perdida and has been with the organization since 2010. He received his Ph.D. in Anthropology from the University of Chicago.

Dr. Ariel James, Associate Professor, Department of International Relations, Comillas Pontifical University, Spain, is a social anthropologist and researcher. His publication include *Siria. Guerra, Clanes, Lawrence: El capitalismo de familias y el desafío de la rebelión en el mundo Árabe-Musulmán* (2012), and he received his Ph.D. from the Universidad Autónoma de Madrid.

Altheia Lozano, Principal flutist, UNAM Philharmonic Orchestra, has also performed at the National Opera Orchestra, Mexico City; and the Latin-American Ensemble, Paris France; among others. She received her master's degree from the École Nationale de Musique, France.

John Meyers, Director of Social Innovation for Conservation International Colombia, is recognized for his efforts to conserve Colombia's biodiversity and helped establish the Northern Colombia Birding Trail with local communities. He received his M.A. from Middlebury Institute of International Studies.

L. WORK PLAN

Jan.–Mar. 2020	Essays delivered to editor (in early January), who will work with authors to finalize. Initial exhibition planning and design meetings at both museums with Design, Exhibitions, and Graphic Design staff. Preliminary press and marketing strategy meetings with Communications and Marketing staff.
March 2020	All images received for exhibition catalogue; handover of text to designer
June 2020	NEH grant period begins. Preliminary catalogue design presentation.

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July 2020	Catalogue design finalized; catalogue images to separator
Aug.–Nov. 2020	Catalogue paper orders and specifications confirmed; proofreading continues.
Nov. 2020– March 2021	Materials for exhibition’s website presentation (including images, introductory text, and video interviews with curators) delivered to Web and Digital Media staff for review/production. Continued exhibition planning and design meetings at both venues.
December 2020	LACMA educators meet with curators to discuss gallery text for both venues. Final catalogue files to Prestel for printing in January 2021.
Jan.–Feb. 2021	MFAH Education Department staff to finalize outreach programs and strategy, confirming availability of public program participants.
Jan.–Mar. 2021	Curators write label and didactic panel texts, which are edited by LACMA’s Education and Publications Departments.
April 2021	Catalogues delivered to LACMA. Exhibition’s website component design complete. Works ship to MFAH.
May 2021	Catalogues delivered to MFAH. Final review of marketing strategy for both venues. Meeting with LACMA Education Department staff to finalize outreach programs and strategy, confirming availability of public program participants. Installation begins at MFAH.
May–July 2021	LACMA Educators confirm opening programs and submit text for website and member flyers, e-blasts, and all social media.
June 2021	Exhibition opens on June 20 at the MFAH. Marketing and educational evaluation continues throughout the exhibition’s run.
July–Oct. 2021	LACMA Educators finalize programs and submit text for announcing programs at least three months in advance of each.
Aug.–Sept. 2021	Installation planning meetings continue at LACMA. Exhibition closes on September 19 at the MFAH. Objects ship to LACMA; installation begins.
October 2021	<i>Portable Universe</i> opens on October 31. Marketing and educational evaluation continues throughout the exhibition’s run.
February 2022	<i>Portable Universe</i> closes at LACMA on February 20.
Mar.–May 2022	Final shipping costs processed. NEH grant period ends May 31, 2022.

M. PROJECT FUNDING

The estimated budget for *Portable Universe* is \$1,371,206. Prior to the start of the proposed NEH grant period/budget, LACMA secured \$50,000 from a private donor in support of exhibition planning research and travel. In addition to applying for an ArtWorks grant from the National Endowment for the Arts, LACMA will seek project funding from corporate and individual partners, including Patagonia, National Geographic, among others. LACMA will support the project with general operating funds as needed.

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EXHIBITION WALK-THROUGH

Portable Universe/El Universo en Tus Manos: Thought and Splendor from Indigenous Colombia will bring together approximately 400 objects from public and private institutions, including an unprecedented number of loans from the Museo del Oro in Bogota, Colombia. The exhibition will be the first comprehensive presentation of ancient Colombian art and culture in the United States in over 20 years. Since that time, much has changed as Colombia emerged from decades of armed conflict and opened up again to tourism and research. The academic field has also evolved and LACMA's Art of the Ancient Americas department is spearheading a new method for working with objects in museum collections and with countries of origin, all of which will be expressed in this groundbreaking exhibition.

Occupying a 10,000-square-foot gallery in the museum's Resnick Pavilion, *Portable Universe* will champion a new way of considering the past from the present, and interpreting the objects on view. Encapsulating all major pre-Colombian cultures of Colombia from 500 BCE to 1600 CE, the exhibition will feature a wide range of media including gold adornments and offerings; ceramic sculptures; rare ancient textiles; objects in wood, stone, and bone; ancient musical instruments; and present-day Amazonian textile and feather works. The exhibition will be organized into seven thematic sections designed to guide visitors through Colombia's expansive past seen through the lens of the country's present-day indigenous cultures alongside historians, archaeologists, and others. The installation will be designed by LACMA's in-house exhibition design team, with layouts incorporating carefully chosen juxtapositions, lighting, and color schemes designed to enhance the visitor's understanding of the objects on view. An important feature of the design will be the creation of an immersive projection environment, with projections strategically placed throughout *Portable Universe* displaying Colombia's geographic regions and potentially enlarged object details (i.e. gold, ceramic, featherwork) to engage the viewer in the context of each artifact and its role in the overarching exhibition narrative. Videos of contemporary *mamos*, spiritual leaders of the indigenous peoples of the Sierra Nevada de Santa Marta region, telling their creation stories will also be prominently featured. Benches and other seating options, described in detail in Thematic Section I, will be placed strategically throughout the exhibition space to allow space for contemplation.

This exhibit showcases a novel approach to curation and storytelling that will fundamentally change how museum audiences engage with pre-Columbian objects. It does this by focusing on a range of humanities-based themes in art, history, philosophy, religion, and anthropology that will help visitors to develop a deeper understanding of the indigenous Colombian worldview, and which will inform an interpretation of the ancient objects that is likely closer to their original meaning and purpose than scholarship based solely in Western perception may identify. With the European conquest, indigenous American cultures, based upon millennia of intellectual efforts, were broken up in a matter of a few years. The endeavors of millions of people to make sense out of existence and to make life meaningful were interpreted as crude superstition. *Portable Universe* is designed to recapture some of that knowledge and give visitors a clearer understanding of how information about indigenous Colombia, and the views of indigenous Colombians, was lost in the conquest and subsequent course of Western history-writing, as well as why the retrieval of this information and consideration of this knowledge is worthwhile. Drawing on the range of academic fields noted above, *Portable Universe* will feature clear and concise wall text for objects and thematic sections/subsections alongside maps and a timeline of ancient Colombia to help orient visitors to the region's rich history and culture. LACMA's Education and Public Programs staff will work with the curatorial team to ensure clarity and accessible language.



Fig. 1, *Banquito* (Kogi, Sierra Nevada de Santa Marta, 20th century).

Thematic Section I — Creative Thought: Conceiving the World

Stepping into the first exhibition section, visitors will be surprised by a relatively plain object—a traditional wooden stool known as a *banquito* (Figure 1). Though they are made with plain materials and a utilitarian design, these stools play a central role in *Portable Universe* and are the same type used by indigenous leaders and elders both today and in the past. Their deliberate placement at the very beginning of the exhibition is designed to invite visitors to instantly recognize that *Portable Universe* is not about gold nor treasure but about a different way of thinking and seeing the world—one in which they are encouraged to actively participate as they sit, think, and act as an “axis mundi,” or conduit connecting the earth and cosmos, as Colombia’s indigenous spiritual leaders, *mamos*, do to this day.

Surrounding the stool will be cases of figurines in gold and ceramic from different ancient cultural groups of Colombia that portray men and women sitting, thinking, chewing coca. Today’s spiritual leaders use



Fig. 2, Gold lime-container known as a *poporo* (Quimbaya, 300–1600 CE).

thinking as a creative act, and often take time to sit, contemplate, and conceive their worlds. These figurines are depicted in similar acts, and perhaps represent ancient leaders involved in this creative process. This practice of sitting and contemplating is both an intellectual and spiritual exercise, fundamental to their understanding of the world and sometimes aided by the use of important plants such as tobacco or coca. Visitors will gain an understanding of the practice of coca-chewing, which was common throughout South America, through didactic materials and its longevity and fundamental importance to indigenous belief and life will be vividly illustrated with ancient and modern coca-chewing paraphernalia, such as a Muisca coca-leaf bag (1400–1600 CE), a Quimbaya gold lime-container known as a *poporo* (300–1600 CE) (Figure 2), a 20th-century gourd-*poporo*, and several ancient gold lime-dipper sticks.

A large video projection of present-day indigenous Arhuaco *mamos* telling their own story of creation and explaining their place in the world, while chewing coca and holding their *poporos*, will create an immersive experience for visitors (Figure 3). Replica *banquitos* will be available for visitors to sit on

in a crouching position that is likely somewhat unfamiliar and may prompt them to consider the world from a different perspective, but most of all invites them to be conscious participants in this act of conceiving the world.

The collaboration with indigenous societies of Colombia will deeply inform the content of the exhibition’s labels and didactics with an emphasis on human thought as the source of human action and consequence and the responsibility that indigenous Columbians believe humans have as caretakers of nature and of the world. The text will encourage visitors to accept that the objects on view do not merely represent this belief but actively aid, encapsulate, and preserve human thought and knowledge from the past into the present and future.



Fig. 3, Mamo David at the ritual gathering place of Gunmaku, with his *poporo* and coca-leaf bag (Colombia, 2018).

Thematic Section II — The Invention of History: The 16th Century

After the contemplative opening section, the visitor will transition in time to the arrival of Europeans in Colombia, which led not only to horrific immediate suffering but also to a loss of long-preserved

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knowledge and information. The objects chosen for this section are designed to focus the visitor on how both information about indigenous Colombia and the knowledge of indigenous Colombians was lost in the conquest and continued to be extinguished in the course of Western history-writing over the following centuries. Supported by key historical documents and illustrative object texts, the reoccurring theme of how knowledge is constructed and by whom will demonstrate to visitors that many commonly held beliefs about ancient Colombian cultures have been taken for granted as fact are, instead, cultural constructs which are temporally, spatially, and culturally specific.

One of the historical documents prominently featured in this section will be the “Muisca dictionary” (1619), that exemplifies how linguistic and cultural diversity was erased not only to meet colonial administrative needs, but also by Western conceptions of what traits should constitute a society, such as a shared language. At the time of the conquest, there were over a dozen languages in use in the Muisca region alone, a fact that was misunderstood by European chroniclers as the history of “the Muisca” was written. The language policy implemented from 1574 onwards relied on the idea of a “general language” because this had been effective with Nahuatl in Central Mexico and Quechua in the former Inca empire even though this did not apply here. The fullest grammar of the Muisca language produced in the colonial period was the Dominican fray Bernardo Lugo’s 1619 *Gramática en la lengua general del Nuevo Reyno, llamada mosca* (Figure 4). Included in the exhibition, the work takes for granted the idea that Muisca was a general language, even though—as researchers such as Dr. Juan Cobo Betancourt, Assistant Professor, Department of History, University of California, Santa Barbara, have more recently shown—the authorities on the ground knew that this was by no means true.

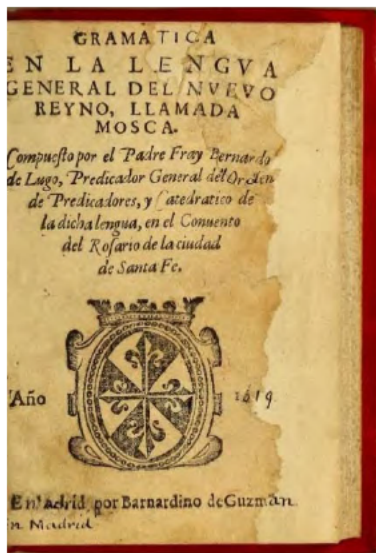


Fig. 4. *Gramatica en la lengua general del Nuevo Reyno, llamada Mosca*, by Bernardo de Lugo (1619).

Another focal point will be the beautiful engraving on the frontispiece of Bishop Lucas Fernández de Piedrahita’s *Historia General de las Conquistas del Nuevo Reyno de Granada* (1688), which illustrates allegedly historical Muisca rulers with symbols of power that are entirely European or borrowed from Inca or Aztec emperors, including crowns, orbs, and feather headdresses. As Colombia entered its full colonial period, it was christened by the Spanish as the Kingdom of New Granada (an area that encompassed modern-day Colombia, Panama, and Venezuela) and the need for a more concrete past intensified. Histories, such as those of Piedrahita, essentially provided legitimacy to this more marginal colony and gave it a past similar to that of the far grander Mexico or Peru. Piedrahita based his text on older documents he consulted in Madrid in the 1660s; however, there is no record of some of the Muisca rulers/*caciques* he lists, which makes their existence, at least in the way they are portrayed in his book as paramount rulers or even emperors, highly problematic.

This section will also introduce visitors to several of the fundamental contrasts between European and indigenous notions of value. (This concept will be expanded upon throughout *Portable Universe*, in particular in Section VI.) Ancient and, to some extent, present-day Colombian peoples valued textiles as much if not more than gold, and visitors will be able to see remarkable and extremely rare examples of ancient Colombian (Muisca) textiles in this section borrowed from the Museo del Oro, Bogotá. Examples of 16th-century gold coins, with a face-value determined entirely by a European framework, will be juxtaposed with ancient gold objects, which were valued by indigenous peoples for completely different symbolism and meaning. In indigenous cultures, the objects’ color, odor, and ability to capture sunlight (brilliance, reflectiveness) were considered important, and metals were valued not as currency but as

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symbolically potent materials. The curators plan to display a number of ancient Colombian gold adornments and small offerings to imitate a pile of loot, as the Spaniards would have treated them prior to melting them down, providing a shocking contrast with the display of these same kinds of objects in other areas of the exhibition.

Thematic Section III — The People of Ancient Colombia

The next section introduces visitors to the ancient cultures of Colombia and their present-day descendants. Two maps will locate both the ancient cultures of the region and present-day indigenous groups for visitors unfamiliar with the region. An accompanying timeline will provide chronological context going back 2,500 years and reveal a remarkable peculiarity of ancient Colombia—the long-term stability of cultures within their regional contexts. For example, what scholars now call the Zenu peoples inhabited the vast Caribbean lowlands of Colombia from 300–1600 CE without being conquered or collapsing in spite of what today would consider challenging environmental conditions of alternating droughts and floods. The objects on view in this section will be grouped and labelled by culture in order to provide visitors with geographical and chronological context within an otherwise thematic exhibition.

By highlighting masks, figurines, and human effigies, this section is designed to welcome visitors into the well-populated and thriving ancient Colombian world. Objects on display will include intimate and naturalistic portraits, such as a *Canastero* (male basket-carrier) vessel from the Calima Ilima tradition (1000 BCE–100 CE) (Figure 5), alongside more abstracted or stylized depictions of the human form, such as Muisca *tunjos* (flat offering figurines in metal, 1200–1600 CE) (Figure 6). These and other Muisca figurative objects demonstrate the uniformly stylized way their artists represented themselves and others, both in gold and ceramic. This will be contrasted with much more varied and fanciful Zenu figures, which no doubt reflects both the longer time-frame covered by the Zenu style, but also the vast area in the Caribbean lowlands, in which the Zenues lived and thus resulted in much more diverse cultural expressions.



Fig. 5, *Canastero* (basket carrier) with intricate body decoration (Calima, Ilima, 1000 BCE–100 CE).



Fig. 6, Complete offering of *tunjos* depicting a variety of persons, genders and ages, cast in alloys of differing proportions of gold and copper (Muisca, 1200–1600 CE).

The texts in this section will once again introduce visitors to the idea of the past as a construct of the present. Many of the “cultures” of ancient Colombia are simply names for places where a particular type of material remains have been found. They are place-names that archaeologists and art historians use as proxies for the peoples and their artistic and cultural outputs, such as Tumaco-La Tolita, Nariño, Calima, Tierradentro, and San Agustín. In other cases, place and/or culture names recorded in the 16th century are still used today, such as Quimbaya, Muisca, and Tairona. However, as previously underscored in Section II, there were no shortage of misunderstandings, if not deliberate simplification for practical reasons, by colonizing Europeans. Dozens of culture names were recorded during the 16th century, many more than can be distinguished today based

on the archaeological or art-historical record. To underscore this, Section III will explain to visitors that the peoples who inhabited each region, traded with one another, in some cases no doubt fought or intermarried, and shared numerous cultural traits (i.e. were of one “culture”), while pointing out that even

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within one art style there may have been independent social groups, not united or centralized, and in many cases likely not even speaking the same language.

Designed to give visitors an overall impression of the cultures that inhabited the territory now known as Colombia, the section's labels will also point out that representations of warriors or warfare are almost entirely absent and that, in general, archaeological sites are not fortified and weapons are rare. This is not to say that these societies did not have conflict or change over time, but the continuity of certain societal arrangements and practices is a remarkable indicator of stability that is a distinctive trait of ancient Colombia.

Thematic Section IV — House, World, Cosmos

The next section hones in on the house as a metaphor for the world and wider cosmos—a concept that is well developed in many Amerindian indigenous cultures. The indigenous Colombian house is a space with overlapping meanings and functions: it is a dwelling, an offering, a tomb, a temple, an observatory, a calendar, a clock, a map, a body, and a metaphor for the community itself and its spiritual leader. This concept will be clearly laid out in the Section's introductory didactic, which is included in the samples of interpretive texts. The house as a metaphor for humanity's place in the world is central in communicating the exhibition's wider theme of the role of humans as managers and caretakers of the world, which is fundamental to both ancient and present-day indigenous Colombian culture.



Fig. 8, Rock-cut and painted tomb at Tierradentro (500–900 CE).

Artworks embodying the many different aspects of a 'house' will be featured and will range from actual ceramic and gold house-models, such as an elaborate offerings-container shaped like a house (Tumaco-La Tolita, 500 BCE–500 CE) (Figure 7) to representations of chiefs as houses, to houses and bodies for the dead in the form of anthropomorphic urns.

A large-scale projection of *hypogea*, underground tombs at Tierradentro (Figure 8), will bring visitors into one of Colombia's most impressive archaeological sites as they experience a life-size representation of the underground rock cut tombs that were painted and shaped to resemble elements of houses. Very little is known about the people who built this remote site but, in addition to showcasing these spectacular tombs for visitors, their inclusion raises several important themes: ancestor worship, landscape and memory, and methods of research and investigation. The "Tierradentro culture" is known today primarily through its tombs, with very few objects recovered or held in collections. Almost nothing is known about their settlement or subsistence patterns, social organization,

or belief systems beyond what can be gleaned from the tombs themselves. This lack of available information highlights the importance of further research and of making use of all avenues available to investigators—from archaeology to historical accounts to linguistics to ethnography and collaboration with indigenous descendant communities.



Fig. 7, *Ofrendatario* (offerings-container) in the shape of a house with elaborate gabled roof (Tumaco-La Tolita, 500 BCE–500 CE).

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A highlight of this section will be a set of ancient Nariño objects in clay and gold that are believed to represent an indigenous myth recorded in central Colombia in the 20th century. In the myth (please refer to the sample interpretive text label included), animal actors stand for the stars of Orion, Venus, the sun, and the moon and their actions in the story can be used to explain the actual movements of these celestial bodies at specific times of the year. A set of gold earrings (Nariño, 750–1550 CE) (Figure 9) depict four monkeys surrounding three geometric shapes, echoing the arrangement of the Orion constellation, which in the myth is personified by four night monkeys. This work is an ideal example of how indigenous myths, however fanciful they might at first appear, encode scientific information—in this case astronomical observations. The house is a key part of this, with the end of the myth explaining how the night monkeys are turned into stars and placed on the four corner posts of the house, linking the house itself to the formation of Orion.



Fig. 9, Gold-alloy earrings with monkeys and stars, likely representing the Orion constellation (see sample interpretive text) (Nariño, 750–1550 CE).

Thematic Section V — Landscape and the Natural World

Having focused on the house, the next section will broaden the visitor's scope of understanding by displaying the diverse and dramatic landscapes and different environments of the region today called Colombia. Large-scale projections of different landscapes, together with objects representing animals, from naturalistic to abstract, will create an immersive experience and provide context for visitors unfamiliar with the varied geography and fauna of Colombia. The Arhuaco and Kogi of the Sierra Nevada in Colombia have made it their mission to protect nature from environmental degradation caused by human activity. This section will convey their message and explain how indigenous myths and rituals encode scientific knowledge of how ecosystems are interrelated and connected, and thus have direct relevance for their survival today.



Fig. 10, Pendant in the shape of a Frigate bird, cast from a copper-gold alloy (Zenu, 300–1600 CE).

identification of the specific species, as seen in the frigate bird pendant pictured on the left (Zenu, 300–1600 CE) (Figure 10).

To highlight the incredible biodiversity of Colombia, a sub-section will be focused exclusively on birds, of which there are over 1,800 species in Colombia, and which are fundamental to the belief system of indigenous Colombians. According to Francisco Chimonero, an indigenous Kogi guide who has made it his mission to translate indigenous knowledge about birds to Western audiences, in Kogi legend, birds were once people and their songs still convey messages, warnings, and advice for humans. Dozens of representations of birds in metal and ceramic will be exhibited, alongside examples of *ocarinas* (ancient musical wind instruments, some of which are themselves shaped like birds). Zenu representations of birds in gold are remarkable for their naturalistic detail, which, in some cases, allows for the

The section will be augmented by an interactive installation where the sounds of the ancient *ocarinas* on view may be heard at the touch of a button. These sounds will be complemented with insights from Francisco Chimonero and a Western-trained bird specialist, John Myers, from Conservation International. The combination of these two perspectives, alongside an interactive audio-experience, will make for a rich encounter for visitors of all ages.



Fig. 11, *Ciclo Anual del Bosque de la Vega 4* (Annual Cycle of the Vega Forest 4), by Abel Rodriguez (2016).

A key artwork in this section will be a set of 12 contemporary paintings by Don Abel Rodriguez (2016) (Figure 11), a member of the Nonuya indigenous peoples from the Amazon. These large works on paper present the rainforest and the animals that inhabit Rodriguez's native lands during different seasons of the year. Painted from memory, they highlight the symbiosis and interconnectedness of different plants, their seeds, the animals that eat them, and the effects of the rising and falling water, reflecting an intimate knowledge and appreciation of nature and landscape that is shared with the indigenous groups of the Sierra Nevada and is also encapsulated in many of the ancient objects on view throughout the exhibition.

Thematic Section VI — Gold: Technology, Symbolism, & Concepts of Value

The purity of gold or gemstones that is so fundamental to European measures of value was not of importance to indigenous Colombians. Gold was deliberately mixed with copper. Emeralds were never polished and were valued for their hexagonal structure rather than their clarity. Copper was valued for its peculiar odor, sheet metal for its reflectiveness, regardless of its purity or weight. To them, metals and crystals were divine, generative, cosmic forces, which guaranteed fertility, food, and universal balance.

Over the last few decades, the experts of the Museo del Oro, including director Maria Alicia Uribe, have produced fundamental research investigating the technology of gold-working and the artistic processes involved in it. In conjunction with scholars, such as Ana Maria Falchetti, Universidad de los Andes Bogotá, they have also advanced understanding within the field of materials and symbolism—



Fig. 12, Rotation disk decorated using a negative-resist technique to corrode the copper content within the alloy (Nariño, 750–1550 CE).

highlighting the materiality of *tumbaga* (the gold-copper alloy of which most metal objects from ancient Colombia are made) and the deep cultural significance for indigenous Colombians of joining copper and gold. This section will focus on different metalworking technologies and link them to the artistic interests and symbolism of indigenous metalsmiths. In the gallery, a case will contain ancient metalworking tools, including an extremely rare Calima ceramic mold, prepared for casting a metal object but which remained unused and, thus, intact.

Another highlight will be a flat object that was decorated by first gilding the surface using an oxidation technique, and then partially covering that surface in wax or resin and dipping it in acid: the protected areas preserved their gilded shine, while the rest corroded to reveal the copper contained within the *tumbaga* of this rotation disk (Nariño, 750–1550 CE) (Figure 12). Videos of different techniques (in particular, lost-wax casting) will help visitors better understand the sophisticated processes involved in making several of the objects on view in this section.

As well as showcasing and explaining the sophisticated scientific metalworking techniques developed and perfected by native Colombians, this section will challenge visitors to consider the value of gold (and other materials) from an indigenous perspective, which is fundamentally different from that of culturally Western visitors. For example, Europeans considered *tumbaga* to be “low value gold” (*oro bajo* in

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Spanish, meaning that it had a high copper content), but this alloy was deliberately created by ancient Colombian artists. For them, the significance and power of gold (male) mixed together with copper (female) was important for fulfilling its function as an object that embodied balance and totality. An example of an offering consisting of five small *tunjos* from LACMA's collection, for example (see M.2007.146.663a-f), has corroded heavily due to its high copper content, and this corrosion process itself (the transformation from shiny reddish hues to dull green) was deemed significant by indigenous metalworkers and actively desired for certain objects. Rather than be deemed "low quality", this offering would have been either associated with a female-related issue that needed addressing, or perhaps meant to restore an imbalance that had skewed too far towards male energy.

A key goal of this section will be to move beyond gold as "treasure", and to highlight for visitors that values assigned to materials or objects are culturally specific: a nugget of gold has a price only insofar as people agree to it and, as such, is an entirely symbolic value. Chroniclers discussed the native use of gold, but referred to it only by the European index of wealth or as idolatrous offerings to false gods. Because of the value assigned to gold in the West, most of the gold objects in public and private collections today were found by looters and treasure-hunters and were excavated without any documentation of the information contained in the context. However, by reading between the lines of historical documents and by working with contemporary indigenous communities, it becomes obvious that these objects and materials meant something entirely different to native Colombians. For native Colombians, the boundaries between materials are more fluid than in the European conception. Gold comes out of the ground or out of rivers. It is, essentially, a yellow kind of earth on a continuum with clay. Notable examples in the exhibition will include real shells covered in gold or modelled in clay, ceramic figures adorned with metal jewelry, and many others. This mixing and swapping of media exemplifies a worldview in which different materials have different meanings and functions that complement each other, rather than considering purity the most desirable quality.

A 20th-century necklace from the Desana culture (Figure 13) encapsulates this concept through the incorporation of coins as adornments—appreciated not for their face value but for the fact that they are metal. Research on the use of metal among the Desana also provides a key insight that helps scholars better interpret ancient metal objects in the context of indigenous Colombian notions of power and value. It is clear that the wearing or manipulating of metal adornments did bestow a certain prestige. However, it was a power that belonged to divine forces and thus acted in the service of the whole community, rather than the wealth of the individual wearer as was assumed by chroniclers and historians and is often still misunderstood in scholarship about ancient Colombia today.



Fig. 13, Necklace of beads, seeds, and coins from Panama, Colombia, and Venezuela (Desana people, Amazonia, Colombia, 20th Century).

Thematic Section VII — Shamanism: Maintaining the World

The final section of *Portable Universe* will return to the previously explored roles of the chief and shaman as a conduit with the cosmos who act as an "axis mundi" for the community (Sections I and IV). As part of the associated rites, ancient and contemporary spiritual and political leaders transform into birds, jaguars, and other complex beings in order to maintain balance and connections in their own communities and in the world. Many of the objects on view throughout the exhibition appear to depict hybrid beings and may be interpreted as representing aspects of shamanic transformation which will be pointed out in the labels.

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With this last section, the exhibition completes a full circle—having begun with conceiving the world through thinking, it will end with the shamanic traditions of becoming the world and transforming into its components. Once again, large-scale video projections of shamans engaged in ritual acts (Figure 16) will be utilized to provide contextual information and create a sense of connection/immersion in nature for the visitor.



Fig. 14, Pendant representing a human-avian transformation figure, with a large feather headdress and animal helpers (Cauca, 900–1600 CE).

Portable Universe will frame shamanic traditions for viewers as forms of sophisticated philosophical and botanical knowledge and illustrate both the tools, such as healing staffs, feather headdresses, and snuff trays (Figure 15), and results of these practices, such as representations in gold and ceramic of hybrids or figures in transformation (Figure 14).

Drawing on recent historic and ethnographic research, this section of *Portable Universe* will demonstrate to viewers that indigenous Colombian societies, both past and present, are hierarchical but not in the Western sense. The chief and/or shaman was powerful, but mostly in the sense of being responsible for maintaining balance. Instead of a paramount shaman/chief in charge, the smaller-scale, decentralized societies of ancient Colombia were organized in ways that were fundamentally different from European culture. Evidence points to a value system not rooted in wealth or territory, but one that emphasized the relationship of the community and the wider landscape while maintaining the forces of the cosmos in balance. In many cases, these societies maintained themselves over millennia, reflecting an admirable

success and sustainability. Ancient Colombians had an intimate knowledge of plants and their psychoactive properties, which became fundamental in guiding their worldview and philosophy. Objects such as rattles, snuff-trays (Figure 15), and feather headdresses were central to the practice of entering a trance state in shamanic traditions. Given that organic materials frequently do not succeed in surviving the centuries in a tropical climate, such as that of Colombia, some of the objects in this section will be from the 20th century.

Based on historical descriptions as well as ethnographic research, it is likely that in ancient times, too, the consumption of hallucinogenic substances was restricted to a few persons. However, as becomes evident from studying and collaborating with contemporary indigenous groups, the appropriation of these items would have taken place on behalf of the collective and would have been constrained by the conditions and negotiations that supported the legitimacy of chiefly authority, maintaining in this way its communal character. The shaman's vision quest, flight, or transformation takes place in order to acquire knowledge and negotiate with the forces of nature on behalf of the community, and makes him able to better lead and protect his people. At the same time, maintaining balance and caring for the world is a part of daily life for the whole community, as exemplified by the Arhuacos of the Sierra Nevada de Santa Marta who try to be conscious of their everyday actions and thoughts and the effects they may have on the wider world.



Fig. 15, Snuff-tray with bird, cast in *tumbaga* (Muisca, 1200–1600 CE).

Visitors are expected to come away from the exhibition with a new perspective on ancient Colombian art and culture, as well as an understanding of the practices and perspectives of contemporary indigenous

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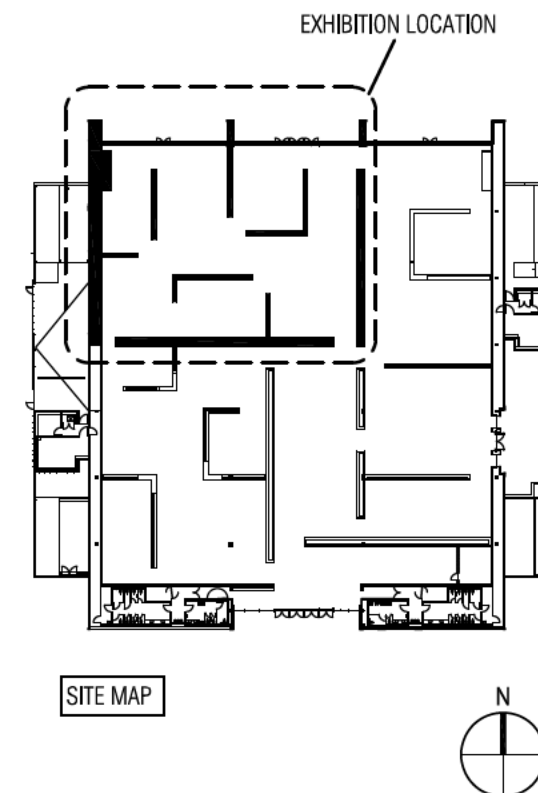
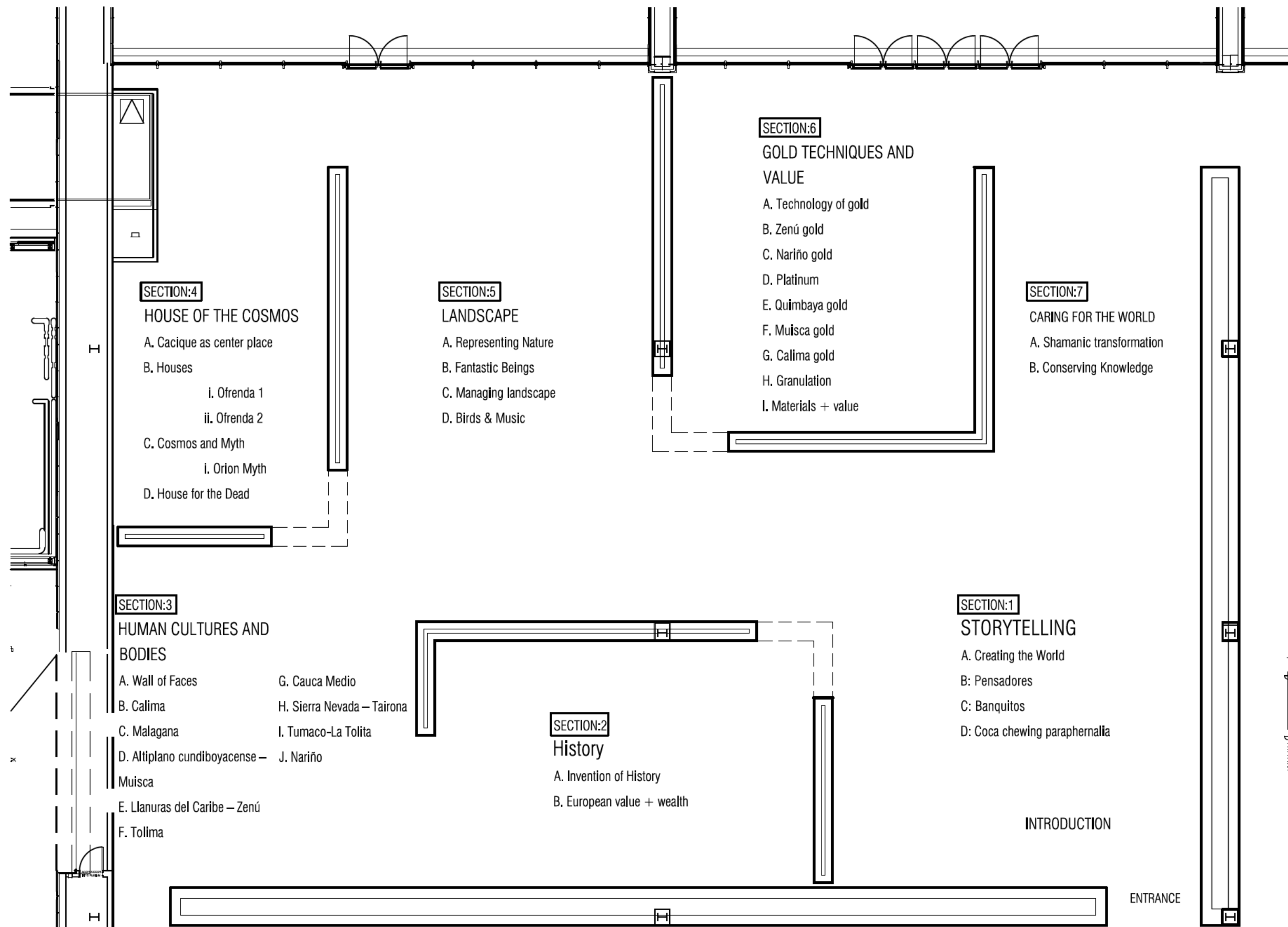
Fig. 16, Mamo Camilo, meditating over strands of cotton before depositing them as an offering at the sacred site of Piedras Donama (Colombia, 2018).

peoples. They will have been introduced to the different cultures inhabiting ancient Colombia over time, and how to recognize their material styles in ceramic and gold. They will have learned about the sophistication of ancient metalworking techniques, and that the technologies developed by ancient smiths were designed not only to solve and manage the chemical and physical properties of metals, but were also deeply imbued with symbolic significance. This symbolic significance is no less correct than the Western symbolic attribution to materials such as gold as valuable in terms of wealth. As such, visitors will have developed a better awareness for their own

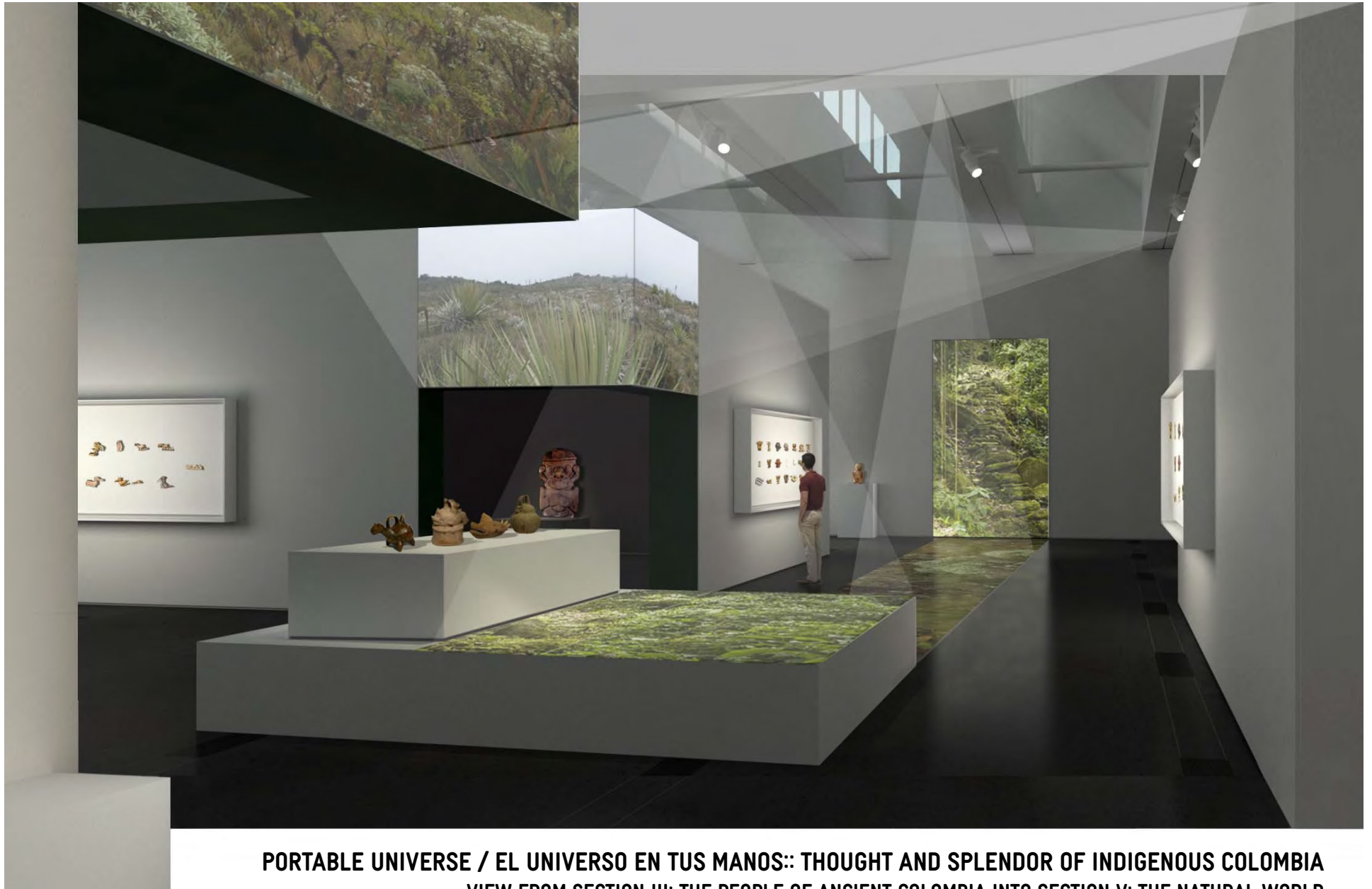
cultural perspective as they are introduced to alternative ways of understanding and categorizing the world. With an approach that is distinctly interdisciplinary, *Portable Universe* will encourage visitors to reconsider commonly held beliefs and the utility of pre-Columbian gold not as wealth but as a material full of meaning and power and objects not as static representations, but as sources of information for scholars and identity for indigenous peoples. Visitors to the exhibition will gain a better understanding of how a critical approach is needed as scholars continue to use historical sources to reconstruct the past. Similarly, visitors will see some of the challenges and complexities of working with contemporary indigenous informants when interpreting objects that were made 500 or more years ago, but also the incredible richness gained from that collaboration. Overall, LACMA expects that *Portable Universe* will challenge commonly held beliefs about pre-Columbian cultures and reveal ways that this ancient worldview can inform the present.

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Floorplans & Elevations



1 EXHIBITION PLAN
SCALE: 3/32" = 1'-0"



PORTABLE UNIVERSE / EL UNIVERSO EN TUS MANOS:: THOUGHT AND SPLENDOR OF INDIGENOUS COLOMBIA
VIEW FROM SECTION III: THE PEOPLE OF ANCIENT COLOMBIA INTO SECTION V: THE NATURAL WORLD

**RESNICK EXHIBITION PAVILION
LOS ANGELES COUNTY MUSEUM OF ART**



PORTABLE UNIVERSE / EL UNIVERSO EN TUS MANOS:: THOUGHT AND SPLENDOR OF INDIGENOUS COLOMBIA
VIEW OF SECTION III: THE PEOPLE OF ANCIENT COLOMBIA

**RESNICK EXHIBITION PAVILION
LOS ANGELES COUNTY MUSEUM OF ART**

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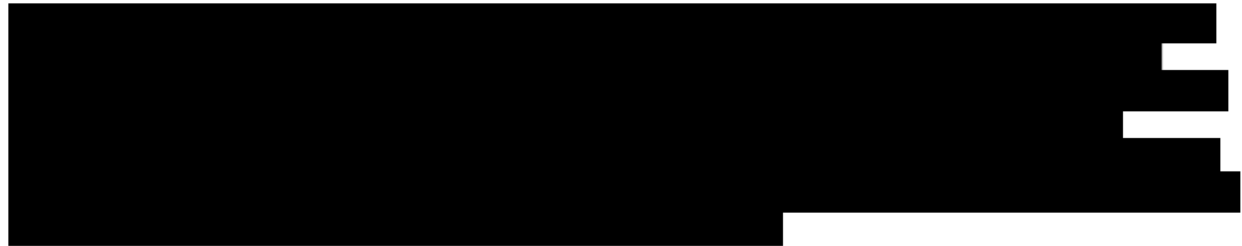
Examples of Interpretive Texts

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NEH Exhibition Implementation Proposal: Interpretive Texts

INTERPRETIVE TEXT SAMPLE #1:

Section IV: House, World & Cosmos introductory didactic

(b) (4)

A large rectangular area of text is completely redacted with a solid black box. The redaction code "(b) (4)" is visible in the top left corner of the redacted area.A large rectangular area of text is completely redacted with a solid black box.

INTERPRETIVE TEXT SAMPLE #2:

Section VI: House, World & Cosmos object label

Ornament with Four Monkeys

Colombia, Southern Highlands, Nariño, 600–1700 CE

Gold alloy

3.3 × 4.3 in. (8.5 × 10.9 cm)

Museo Del Oro Del Banco De La República, O25405

(b) (4)

A large rectangular area of text is completely redacted with a solid black box. The redaction code "(b) (4)" is visible in the top left corner of the redacted area.

INTERPRETIVE TEXT SAMPLE #3:

Section V: The Natural World object label

Clay Urn


Sierra Nevada de Santa Marta, Tairona, Chimila, 500–1500 CE

Ceramic

(Diameter): 24 1/4 × 15 1/2 in. (61.6 × 39.37 cm)

Los Angeles County Museum Of Art, M.2007.146.654a-b

(b) (4)



INTERPRETIVE TEXT SAMPLE #4:

Section VI: Gold object label


Gold Nose Ornament

Calima Valley, Calima, Yotoco, 200 BCE–1300 CE

5.1 × 2.2 in. (13 × 5.7 cm)

Lender: Museo Del Oro Del Banco De La República, EX.8832.191

(b) (4)



INTERPRETIVE TEXT SAMPLE #5:

Section VII: Shamanism object label



Stone “Bead”

Sierra Nevada de Santa Marta, Tairona, 900–1600 CE

Quartz

Lender: Museo Del Oro Del Banco De La República, EX.8832.313

(b) (4)

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NEH Exhibition Implementation Proposal: Resumes and Letters of Commitment

RESUMES AND LETTERS OF COMMITMENT

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Kristin Bengston (Director of Gallery Learning, LACMA)

John Rice (Director of Marketing, LACMA)

Dr. Chelsea Dacus (Assistant Curator, The Glassell Collections, African, Oceanic, Ancient American, and Antiquities, MFAH)

Dr. Rex Koontz (Professor, Art History, University of Houston, consulting Curator of Native and Ancient American Art, MFAH)

Humanities Scholars and Consultants

***María Alice Uribe** (Director, Museo del Oro)

***Héctor García Botera** (Curator, Museo del Oro)

****Mamo Camilo Izquierdo** (Spiritual Leader and Chief, Sierra Nevada de Santa Marta)

****Jaison Perez Villafana** (Arhuaco Translator and Interpreter, Sierra Nevada de Santa Marta)

Dr. Juan Cobo Betancourt (Assistant Professor, Department of History, University of California, Santa Barbara)

Dr. Santiago Giraldo (Director, Latin America, Colombia Heritage Program of the Global Heritage Fund, Colombia)

Dr. Ariel James (Associate Professor, Department of International Relations, Comillas Pontifical University, Spain)

Altheia Lozano (Principal flutist, Philharmonic Orchestra, National Autonomous University of Mexico)

John Meyers (Director of Social Innovation for Conservation International Colombia)

* The letter of commitment from the Museo del Oro demonstrates the intentions of both María Alice Uribe and Héctor García Botera to contribute to the project.

** LACMA was not able to obtain resumes or letters of commitment from the indigenous consultants

Museum Associates dba Los Angeles County Museum of Art (LACMA)
Portable Universe/El Universo en Tus Manos: Thought and Splendor from Indigenous Colombia
NEH Exhibition Implementation Proposal

Resumes for Key Staff and Consultants

Diana Magaloni Kerpel

Art of the Ancient Americas
Los Angeles County Museum of Art
5905 Wilshire Blvd
Los Angeles, CA 90036

Phone: (b) (6)
Cell: (b) (6)
dmagaloni@lacma.org

POSITION

Deputy Director, Program Director and Virginia Fields Curator for the Art of the Ancient Americas, Director of Conservation, Los Angeles County Museum of Art, March 2014–present

RELEVANT PROFESSIONAL EXPERIENCE

Director, Museo Nacional de Antropología, Mexico City, 2009–2013.

Professor, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México (UNAM), 1991–2013.

EDUCATION

Ph.D., History of Art, Yale University, 2004

Dissertation: Images of the Beginning: The Paintings of the Conquest of Mexico in the Florentine Codex

Master in Art History, National Autonomous University of Mexico, Faculty of Arts, 1996

Thesis: Materials and Techniques of Maya Mural Painting, (magna cum laude)

B.A., Conservation, Restoration and Museology, Escuela Nacional de Conservación
Restauración y Museografía, INAH, 1989 (magna cum laude)

PUBLICATIONS

Books as author

1. *Albores de la Conquista*, Mexico City, Artes de México and Secretaría de Cultura, 2016.
2. *The Colors of the New World: Artists, Materials and the Creation of the Florentine Codex*, Los Angeles: The Getty Research Institute, April 2014.

Book Editing and Coordination

1. *In Tlilli in Tlapalli. Imágenes de la Nueva Tierra. Identidad Indígena después de la Conquista*, D. Magaloni and M. Castillo Deball, editors. Museo Amparo, Puebla, in press.
2. *Revealing Creation: The arts and Sciences of Maya Ceramic Artist*, D. Magaloni and M. O'Neil editors, Los Angeles County Museum of Art, in press.
3. *Picasso and Rivera: Conversations Across Time*, D. Magaloni and M. Govan, editors, Los Angeles: Del Mónico Prestell-LACMA, 2017.
4. *Picasso y Rivera: Conversaciones a través del Tiempo*. Ciudad de México: Museo del Palacio de Bellas Artes, 2017.
5. *La Ofrenda 4 de La Venta: Un tesoro olmeca reunido en el Museo Nacional de Antropología*, edited with Laura Filloy Nadal, México: INAH, 2013.

EXHIBITIONS

Curatorial work

In Tlilli in Tlapalli. Imágenes de la nueva tierra: identidad indígena después de la conquista. Museo Amparo, Puebla, September–November 2018.

Picasso and Rivera: Conversations Across Time, Los Angeles County Museum of Art, December 2016–May 2017. Second venue: Museo del Palacio de Bellas Artes, June–September 2017.

Alberto Bañuelos: Diálogos de Piedra, Museo Nacional de Antropología, September–December 2012.

Seis ciudades antiguas de Mesoamérica. Sociedad y medio ambiente. Co-curator with Eduardo Matos Moctezuma, June–August 2011.

El mundo, el dragón y la serpiente de agua. Cosmogonía y arte de los indígenas en Baja California, Museo Nacional de Antropología, December 2011–February 2012.

Alas del Mundo Indígena, Museo Nacional de Antropología, September–December 2010.

45 Años del Museo Nacional de Antropología: El presente y el pasado en Tus Manos
Institución: Museo Nacional de Antropología, September 2009.

Exhibitions as supervisor

Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art, Los Angeles County Museum of Art, a traveling show in China and the US, 2018–2019

Decoding Mimbres Painting: Ancient Ceramics of the American Southwest, Los Angeles County Museum of Art, June–October 2018.

City and Cosmos: Arts of Teotihuacan, Los Angeles County Museum of Art, April–September 2018.

Creatures of the Earth, Sea and Sky: Painting the Panamanian Cosmos, Los Angeles County Museum of Art, April 2017–November 2018.

Ancient Bodies: Archaeological Perspectives on Mesoamerican Figurines, Los Angeles County Museum of Art, July 2017–June 2018.

Revealing Creation: The Art and Science of Ancient Maya Ceramics, Los Angeles County Museum of Art, June 2016–May 2017.

AFFILIATIONS

Chair of the 2019 ALAA-Arvey Foundation Exhibition Catalogue Award Committee.

Senior Fellow in pre-Columbian studies at Dumbarton Oaks. 2013–2019.

HONORS and AWARDS

Award for Excellence for the exhibition *Picasso and Rivera: Conversations Across Time*, recognizing groundbreaking new scholarship in the field by the American Association of Museum Curators, 2018.

Antonio García Cubas Award for *Albores de la Conquista* for outstanding publications in anthropology and history, 2017.

Julia T. Burtenshaw-Zumstein

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jburtenshaw@lacma.org

LOS ANGELES COUNTY MUSEUM OF ART (LACMA)

Art of the Ancient Americas Department

Assistant Curator

ongoing

LACMA Postdoctoral Curatorial Fellow

2016 – 2017

Mellon Postdoctoral Curatorial Fellow

2014 – 2015

Research and curate exhibitions using LACMA's permanent collection of ancient American art as well as loans from other institutions, to broaden the cultural and geographical regions of ancient American art being presented to the public through exhibitions and public programming. Main focus at LACMA is on ancient Colombia, but also includes Panama, Ecuador, Peru, West Mexico, and the American Southwest.

Currently working on a major traveling exhibition and catalogue entitled: *Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia* (LACMA Oct. 2021–Jan. 2022; MFA Houston June–Sept. 2021). Co-curated with Diana Magaloni (LACMA), Maria Alicia Uribe, & Hector Garcia (Museo del Oro, Bogotá).

PUBLICATIONS

(forthcoming) Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia, co-edited with Diana Magaloni. (LACMA/Del Monico Prestel, 2021).

(forthcoming) The Cultures of Ancient Colombia, in *Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia*. (LACMA/Del Monico Prestel, 2021).

Decoding Mimbres Painting: Ancient Ceramics of the American Southwest, co-authored with Tony Berlant, Evan Maurer, & Thomas Wynn. (LACMA/Del Monico Prestel, 2018)

On the Hunt for Answers: A Curatorial Trip to Bogotá. LACMA Unframed, August 17, 2016.

"Tembladera Figurines: Ritual, Music and Elite Identity in Formative Period North Peru", *Ñapa Pacha Journal of Andean Archaeology*, 2013, Vol.33, No.2. pp.119-148.

"Mit Fremden Federn", edited by W.Rutishauser, Hirmer, Munich 2010. Exhibition catalogue, Museum zu Allerheiligen, Schaffhausen, Scientific collaborator and author of 32 catalog entries.

Peer-Reviewer for Academic Journals

Ñapa Pacha, Journal of Andean Archaeology

REVISTA ARQUEOLOGÍA, Instituto de Arqueología, FFyL, Universidad Buenos Aires

PREVIOUS EMPLOYMENT

Museum zu Allerheiligen Schaffhausen, Switzerland

Curatorial Assistant

2012 – 2009

Assistance to the curator in all aspects involved in preparing the new permanent gallery for the Ebnöther Collection: “*Antike Hochkulturen*”, and scientific collaborator and author for the exhibition and catalogue: “*Mit Fremden Federn: Antike Vogeldarstellungen und ihre Symbolik*”.

The British Museum, London, UK

South-American Research Assistant

2008 – 2009

Specific projects worked on include the exhibition catalog “*Moctezuma – Aztec Ruler*” and the researching and project-managing of “*Ancient American Art in Detail*” (both published by British Museum Press), as well as research for “*A History of the World in 100 Objects*” (podcast series BBC Radio 4, and British Museum Press).

Dakini Books / Dakini Media, London, UK

Editorial, Production & Project Manager

2006 – 2008

Responsible for entire process of creating illustrated books, from concept to delivery. Project-Managed an official publication for the International Olympic Committee (‘Best Illustrated Sports Book’, Sportel-Monaco 2008), plus books for Reader’s Digest USA and Volvo Ocean Race.

EDUCATION

University of East Anglia, U.K.

2009 – 2015

Ph.D. (fully funded by the Arts and Humanities Research Council (AHRC))

“Cupisnique, Tembladera, Chongoyape: The Ceramic Styles of Formative Period North Peru, 1500-200 BC.”

M.A. in The Art of Africa, Oceania & the Americas, (AHRC funded) – Summa cum laude (74.3%)

Dissertation on Tembladera figurines from the Jequetepeque valley, Peru.

University of Cambridge, U.K.

2003 – 2006

M.A. Cantab / B.A.hons in Archaeology & Anthropology – Summa cum laude (ranked 1st)

Sevenoaks School, U.K.

International Baccalaureate: 44 points

2000 – 2002

LANGUAGES

German, English, Spanish (excellent, written and spoken), French (fluent reading/understanding, basic spoken and written).

VICTORIA TUR EL BEHNER

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EDUCATION

April 2003

University of Michigan, Ann Arbor, MI
Ph.D. Architecture, College of Architecture and Urban Planning
Major Field: Architectural History and Theory
Minor Field: American Culture
Dissertation: "Identity, Status, and Power: The Architecture of Contemporary Art Exhibition in Los Angeles"

August 1996

University of Michigan, Ann Arbor, MI
M.S. Architecture, College of Architecture and Urban Planning
Major Field: Architectural History and Theory
Master's Thesis: "Educating through Architecture: The Detroit Institute of Arts and The Toledo Museum of Art."

May 1995

University of Southern California, Los Angeles, CA
B.Arch. Professional Degree in Architecture
Design Thesis: Contemporary art museum combining museum techniques, meanings in display, technology, and history

PROFESSIONAL EXPERIENCE

Spring 2014 – Present

Los Angeles County Museum of Art, Los Angeles, CA
Asst. Director, Exhibition Design and Production
Oversight of Gallery Construction, Exhibition Design, and Gallery Media for all temporary exhibitions and permanent gallery installations. Management of contemporary artists, architects, contractors, and museum staff.

Winter 2005 – Summer 2014

Los Angeles County Museum of Art, Los Angeles, CA
Senior Exhibition Designer. Design and design management of temporary exhibitions and permanent gallery installations. Management of contemporary artists, architects, and contractors.

Spring 2002-Winter 2005

Detroit Institute of Arts, Detroit, MI
Manager of Exhibition Design and Production. Design and construction management of temporary exhibitions and permanent gallery installations.

Spring 2001-Spring 2002

Albert Kahn Associates, Detroit, MI
Architectural Designer. Responsibilities include design, construction detailing, presentation drawing, programming, working with clients and building professionals. Strong focus on education and healthcare architecture.

1998-Spring 2000	Detroit Institute of Arts , Detroit, MI Intern: Exhibitions and Design. Assisted in the Development, design, and construction of temporary and permanent exhibition spaces.
Summer 1995	Milan Architects , Beverly Hills, CA Intern/Consultant: Drafting, Computer Aided Design, and public relations.
Spring 1994	Angelil-Graham , Los Angeles, CA Consultant: Computer Aided Drafting and modeling for museum exhibit "Urban Revisions" at the Museum of Contemporary Art, Los Angeles.
Winter 1993	Panos Koulermos Studio , Beverly Hills, CA Editorial Consultant: Monograph Team. Text-editing, interview transcription, and presentation drafting.
Fall 1992	Researcher: Gathered source material for James Steele's publication <i>Salk Institute: Louis I. Kahn</i> (1993).

TEACHING EXPERIENCE

Fall 2008 – Present	University of Southern California , Los Angeles, CA Lecturer , USC School of Architecture. Teaches architectural history, art spaces, museum architecture history and theory
Spring 2009 – Spring 2010	Southern California Institute for Architecture , Los Angeles, CA Lecturer: Taught architectural history.
Summer 1996-7, 1999-2000	University of Southern California , Los Angeles, CA Studio Instructor: Taught summer studio program "Explorations in Architecture" for high school students. Design instruction and lecturing.
1996-1998	University of Michigan , Ann Arbor, MI Graduate Student Instructor: Assisted Professor Lydia Soo (1997-1998) and Philip Jacks (1996-1997) in the courses "History of Architecture I" and "History of Architecture II." Led weekly instruction sessions, conducted several lectures, graded all written work, and determined final grades.
1995	University of Southern California , Los Angeles, CA Teaching Assistant: Assisted Amy Murphy and Paul Blazek with summer studio program "Explorations in Architecture" for high school students.
1994	University of Southern California , Los Angeles, CA Teaching Assistant: Assisted Professor Diane Ghirardo with courses "History of Architecture II" and "Architectural Theory and Criticism." Graded written work and helped determine final grades.

LANGUAGE

Translation, speaking, and reading abilities in French.

Carolyn Jean Oakes

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EXPERIENCE

Los Angeles County Museum of Art, Los Angeles, CA

April 2019 - Present

Head of Exhibition Coordination

- Oversee all day-to-day aspects of the exhibition program, including approvals, tour and budget development, contracts, and schedules for LACMA's ambitious exhibition program.
- Manage and provide oversight and training for Exhibition Program Coordinator and Exhibition Programs Andmistor
- Continue to provide detailed project management oversight for 10 exhibitions opening in Fiscal Year 2020 and 30 future and touring exhibitions

Senior Exhibition Programs Coordinator/Exhibition Manager

Nov. 2016 - April 2019

- Presented at the 2017 International Exhibition Organizers Conference on the exhibition *Rain Room*
- Manage and provide oversight and training for Exhibition Programs Andmistor
- Manage project budgets for 7-10 exhibitions per fiscal year with budgets between \$100K-\$700K
- Negotiate agreements with exhibition partners, artists, and guest curators.

Exhibition Programs Coordinator

Dec. 2013 - Nov. 2016

- Coordinate meetings and other planning throughout all stages of assigned exhibition projects; work with curatorial, conservation, registrar, and other contributing departments on a daily basis to manage projects
- Prepare production schedules for deadlines used by curators and ensured deadlines are met
- Coordinate approval and dissemination of all official information regarding exhibition titles, dates, credit lines, etc.
- Develop packing/shipping budgets and prepare, update, and monitor budgets for assigned exhibition projects

The Museum of Contemporary Art, Los Angeles, CA

July 2011 - Nov. 2013

Exhibition Management Coordinator

- Schedule interdepartmental meetings related to exhibition and project deadlines; create, update, and circulate exhibition timelines.
- Monitor exhibition, department, and touring exhibition expenses.
- Perform budget reconciliations and provide budget projections on a monthly basis.
- Prepare exhibition financial reports and budget analysis for the Chief Financial Officer, Director of Exhibition Management, and grant agencies.
- Review materials submitted for approval by tour venues; coordinate internal circulation as necessary; collect and prepare final report materials.
- Supervise department volunteers and interns; coordinate department workspace and new employee onboarding; review department timesheets.
- Manage record of all institutional files and exhibition archives stored off-site, and oversee all outside requests to access exhibition archives.
- Coordinate logistics pre-and-post The Museum System (TMS) 2010 upgrade; provide support for TMS database administration.

Administrative Assistant, Exhibition Management

September 2008 – July 2011

- Developed and maintained files of exhibition related documents, including exhibition fact sheets, project descriptions, floor plans, installation requirements, tour information, and invoices.
- Circulated exhibition schedules to all staff when available and ensured most recent schedule was uploaded to network shared files.

- Managed database of incoming artist and traveling exhibition proposals and drafted appropriate letters of response from the Director, Chief Curator, or Director of Exhibition Management.
- Maintained calendar of staff time out of the office for the Curatorial Department.

Northeastern University, Boston, MA

May 2007 – August 2008

National Science Foundation Center for High-rate Nanomanufacturing

Program Coordinator

- Organized and executed over 30 Center events, workshops and high-visibility external University events, including the annual site visit of the National Science Foundation.
- Coordinated submission of the Center's annual report and renewal proposal for \$12 million grant. This included preparation of all the Center's demographic information, collection of scientific reports from the Center's faculty and students, and the final submission of electronic files to the National Science Foundation.
- Managed production of the Center's brochure and designed additional marketing materials.
- Acted as a liaison between the Director, other senior level executives in the University, industrial partners and government officials.
- Organized and participated in Executive Committee and other Center planning meetings, took meeting minutes, and followed up on action items.
- Facilitated the hiring of Co-op students, post docs, staff, and faculty. Helped coordinate visa application process for the Center staff and faculty.

Staff Assistant

October 2006 - May 2007

- Provided administrative support to the Center Director, Executive Committee, faculty, staff, and students.
- Handled telephone inquiries, greeted visitors, organized and maintained filing systems and supplies, and received and distributed mail. Performed regular updates to the Center's website with HTML. Created and managed the Center's contact database.

Museum of Fine Arts, Boston, MA

June 2006 – October 2006

Administrative Assistant, Development

- Worked in various divisions of the development department where responsibilities included maintenance of donor database records, tracked gifts, coordinated mailings with mail-merge processing, drafted correspondence, and managed the directors' calendars. Answered multiple phone lines and reserved group tour reservations; handled confidential information; interacted with donors at Annual Programs' year end events.

EDUCATION

Boston University, Boston, MA

Bachelor of Arts in Art History, May 2006

Cultural Experiences Abroad, Universidad Antonio de Nebrija, Madrid, Spain

Courses: Spanish Language and Culture, and Art in Spain, June 2005

COMPUTER SKILLS

Advanced knowledge of Microsoft Office (Word, PowerPoint, Excel); The Museum System (TMS); Google Suite

LANGUAGES

Basic knowledge of Spanish

Agnes Stauber

Creative Director

Agnes Stauber

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Experience

LACMA | Los Angeles County Museum of Art / Creative Director

JUL 2016 - PRESENT, LOS ANGELES, CA

Established direction and supervised development of the museum's digital productions for client-facing platforms. Produced short films, video series, and podcasts for exhibitions and other institutional programs.

- *Artists on Art* video series featuring artists such as John Baldessari, Ed Ruscha, Betye Saar, Mark Grotjahn, Analia Saban and many more as they discuss their favorite works in LACMA's encyclopedic collection and reveal intriguing stories on how these pieces have fed their own creativity.
- Short films on the work of artists Tavares Strachan, Vera Lutter, the artist-run museum Nuevo Museo del Arte Contemporáneo in Guatemala City.
- Podcast *Time and Again* accompanying the museum's blockbuster exhibition *In the Field of Empty Days* on contemporary art from Iran.

LACMA | Los Angeles County Museum of Art / Media Producer

MAY 2014 - JUN 2016, LOS ANGELES, CA

Produced short films and audio productions for the museum's digital platforms.

- Interpretive videos for exhibitions on Impressionism, contemporary art, Pre-Columbian art of the Maya and from Teotihuacan
- Online class on Chinese Paintings

Fowler Museum at UCLA / Head of Digital Media

AUG 2005 - MAY 2014, LOS ANGELES, CA

Oversaw media production for the museum's digital platforms and in-gallery installations. Designed and managed the museum's website. Oversaw digitization of collections and the dissemination to public digital platforms, such as the museum's website, ArtStor, and California Digital Libraries. Directed the design of the museum's iPhone app.

J. Paul Getty Museum / Graduate Fellowship

AUG 2004 - JULY 2005, LOS ANGELES, CA

Conducted a visitor survey on the museum's digital GettyGuide and presented a summary of findings and suggestions by the public to the department.

Education

University of the Arts, Berlin / MA Communications and Media Production

SEPTEMBER 2002 - JULY 2004, BERLIN, GERMANY

MA Thesis: Computer Games in Education

Awards: Best Student Graduation Project in 2000 awarded by DORLAND Advertising Agency, Germany

University of the Arts, Berlin / BA Communications and Media Production

SEPTEMBER 1998 - JULY 2002, LOCATION

Course work:

Psychology, Social Behavior, Visual Arts, Communication Theory, Art History, Design Principles in Print and Moving Images, Graphic Design, Animation, Film, Sound Design, Brand Management, Marketing and Advertising, Media Production

Languages

Hungarian, German, English, French, Spanish, Russian

JOHN W. HIRX

Los Angeles County Museum of Art
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Los Angeles, CA 90036
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CURRENT APPOINTMENT

Los Angeles County Museum of Art

9/2000 to Present Head Objects Conservator
 Senior Conservator
 In charge of mount making

PREVIOUS APPOINTMENTS

Los Angeles County Museum of Art

12/1993 to 9/2000 Objects Conservator

The Brooklyn Museum of Art

3/1992 to 11/1993 Objects Conservator

EDUCATION

The Ohio State University, Department of History of Art/Materials Science and Engineering
Ph.D. program (in progress)
Ph.D. subject: Art history of silver used for Buddhist purposes and its physical metallurgy

Institute of Fine Arts, New York University
Graduate Diploma in Conservation and M.A. in Art History, 1992

Hunter College of the City University of New York
M.A., Art History/Concentration in Ceramics, 1987
B.A., Art History/Studio Art (Concentration in Ceramics), Double Major, 1985
Chemistry, Minor

RESPONSIBILITIES

As Head Objects Conservator, per the museum's mission statement, I direct the myriad programming, activities, and staff of the Objects lab in the examination, treatment, and preservation of all three-dimensional art in the museum's collection or on loan to the museum, from all places and times, both indoors and outdoors.

Some typical examples of these programs and activities:

- Supervise the work of four full-time conservators, two full-time mount makers, contract conservators, Mellon fellows, graduate interns, pre-program interns and volunteers (currently in charge of 12 staff members)
- Develop the annual budget for Objects Conservation
- Implement treatments in the permanent collection or on loan: typically work with large-scale objects from ancient to modern times

- Process outgoing loans
- Undertake authenticity studies
- Perform analyses on objects using PLM, SEM, XRD, XRF, radiography
- Pursue research projects: Technology of Mayan and Panamanian ceramics, South and Southeast Asian Decorative Arts catalogue
- Supervise and participate in all exhibitions including object examination, condition assessment, and exhibition casework review
- Serve as a courier for loans or traveling exhibitions; domestic and international

FELLOWSHIPS and GRANTS

Ethnic Arts Council

Recipient of a travel grant to Panama to begin a study with the Smithsonian Institution to study the fabrication technology of archeological Panamanian ceramics

Barakat Foundation

Recipient of the first conservation grant from the Barakat Foundation to study the technology used to create the polychrome painted decoration on late 12th century Mina'i Islamic ceramics

MOST RECENT PUBLICATIONS

Los Angeles County Museum of Art: Volume on Technical Studies of Mayan Ceramics, in process.

Los Angeles County Museum of Art: Mughal and Early Modern Metalware from South Asia at LACMA: An Online Scholarly Catalogue, 2017 (in process).

Beauty and Identity: Islamic Art from the Los Angeles County Museum of Art
Linda Komaroff; With contributions by John Hirx and Anke Scharrahs, and Sandra Williams, Manal Alghannam, Keelan Overton, 2016.

Los Angeles County Museum of Art: South Asian Art, Online catalogue, 2013.

INVITED SCHOLAR

March 2010 Shangri-La, Doris Duke Foundation, Honolulu, HI
Presented research on the tiles of the Tahkt-I Sulaiman.

REVIEWER

Panelist for the Art Commission of the City of Los Angeles

Book reviewer for Journal of American Institute for Conservation (JAIC)

Editor for JAIC

Article reviewer for JAIC

Article reviewer for Studies in Conservation SIC

National Center for Preservation Technology and Training proposal reviewer

Northwestern University/Art Institute of Chicago Center for Scientific Studies in the Arts (NU-ACCESS) proposal reviewer

Naima J. Keith

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SUMMARY

Demonstrated success growing and managing exhibitions, collections, education programs, and public outreach. Resourceful strategist with a track record of delivering results, developing innovative artistic initiatives, and directing resources to promote events, manage budgets, and ensure the highest museum standards. High-energy leader committed to creating and implementing community involvement initiatives that promote artists' creative efforts. Recipient of Stratiscope's Impact-Maker to Watch Award, ArtTable's New Leadership Award, and the High Museum's David C. Driskell Prize. Instrumental in production of the Hammer Museum's groundbreaking exhibition "Now Dig This! Art and Black Los Angeles 1960-1980," organized by guest curator Kellie Jones. *Areas of expertise: Contemporary Art; African American and African Diaspora Art.*

PROFESSIONAL EXPERIENCE

Los Angeles County Museum of Art | lacma.org

2019 – Present

Vice President, Education and Public Programs

Ensure that all six divisions (family + youth, school + teacher, adult, film, music and gallery programs) align with the museum's mission and vision by developing and implementing long- and short-term strategic planning. Offer strong leadership, support, guidance, and direction to division heads and provide effective managerial oversight to facilitate efficient operation. Plan, manage, and develop budgets for divisions that offer 4,500 education and public programs that serve 350,000 participants annually. Collaborate with the development team to identify significant fundraising and grant opportunities, assist in proposal preparation, participate in soliciting major gifts, and build positive relationships with donors and grantors. Report to the CEO and Director.

Prospect New Orleans | prospectneworleans.org

2018 – Present

Co-Artistic Director

Conceive, develop, and implement the fifth iteration of Prospect New Orleans (P.5), a citywide contemporary art triennial. Collaborate with Co-Artistic Director to create a list of working artists, main venues, sites, and locations. Collaborate closely with PNO senior staff to impact development and fundraising strategies. Engage the local community in P.5 activities and create messaging to ensure that P.5 goals are understood. Supervise key staff members, including Associate Curator, Research Assistant, and Manager of Publications.

California African American Museum | caamuseum.org

2016 – 2019

Deputy Director and Chief Curator

Led strategic redesign and redevelopment of the Curatorial and Public Programs + Education departments. Directed development and growth of the permanent collection, guided the scope and framework of a dynamic exhibitions program, oversaw research and scholarship, and coordinated resources to produce publications. Also managed all marketing and social media efforts. Supervised 7 full time employees and 3 consultants. Reported to the Director and Board of Directors.

Exhibitions conceived and executed:

- *Nina Chanel Abney: Royal Flush* (inst. curator)
- *Nicole Miller: Athens, California*
- *We Wanted a Revolution: Black Radical Women, 1965–85* (inst. curator)
- *Face to Face: Los Angeles Collects Portraiture*
- *Gary Simmons: Fade to Black*

- *Kenyatta A.C. Hinkle: The Evanescence*
- *Hank Willis Thomas: Black Righteous Space*
- *Genevieve Gaignard: Smell the Roses*

Museum and Community engagements strategies conceived and executed:

- Museum website overhaul, logo rebranding, and social media strategy
- Can't Stop, Won't Stop (quarterly opening celebration)
- Here & Now (quarterly brochure outlining public programs)
- Activism Now (yearlong series)
- Radical Self-Care Now (yearlong series)

The Studio Museum in Harlem | studiomuseum.org

2011 – 2016

Associate Curator

Proposed and managed exhibitions, created collection strategies, influenced social media expansion, contributed to key grants for fundraising efforts, and generated scholarly publications and texts. Also managed two staff members and advised on public programs. Oversaw the yearlong Artist-In-Residence program. Reported to the Director and Chief Curator.

Exhibitions conceived and executed:

- *Rodney McMillian: Views of Main Street*
- *Artists in Residence 2014- 2015*
- *Samuel Levis Jones: Unbound*
- *Titus Kaphar: The Jerome Project*
- *Kianja Strobert: Of This Day in Time*
- *Charles Gaines: Gridwork 1974 – 1989*
- *The Shadows Took Shape* (co-curator)

EDUCATION

Master of Art (MA) in Contemporary Art

2005

University of California Los Angeles

Bachelor of Arts (BA) in Art History

2003

Spelman College, Atlanta, GA

AWARDS

Impact-Maker to Watch

2019

Stratiscope

New Leadership Award

2018

ArtTable

David C. Driskell Prize for African American Art History

2017

High Museum of Art

KRISTIN BENGTSON

PHONE (b) (6) ■ E-MAIL: (b) (6)

MUSEUM EXPERIENCE

Los Angeles County Museum of Art

Director of Gallery Learning

Manager of Gallery Teaching & Sr. Content Specialist

Content Specialist, Asian Art

Los Angeles, CA

November 2017 to present

February 2013 to October 2017

July 2005 to January 2013

Established and maintained best practices in gallery teaching with an emphasis on training and evaluating 200 volunteer docents who provide school and public tours. Worked with colleagues in Education and Public Programs and within the field of museum education to share new information and strategies for visitor engagement. As the Content Specialist for Asian Art, developed programs and written materials related to exhibitions and the permanent collections most recently for, *The Jeweled Isle: Art from Sri Lanka* (2018), *Wu Bin's Ten Views of a Lingbi Stone* (2017), *Alternative Dreams: 17th-Century Chinese Painting from the Tsao Family Collection* (2016), and *Samurai: Japanese Armor from the Ann and Gabriel Barbier-Muller Collection* (2015). Conducted research, wrote and reviewed educational materials for the permanent collection and special exhibitions including 14 multimedia tour stops on South and Southeast Asian Art, 11 on Korean Art, and 10 on Japanese Art. Created and delivered gallery talks, courses, and programs that engaged the museum's diverse audiences. Participated in budget preparation, department program planning, and evaluation projects. Supervised the Docent Council Coordinator.

Smith College Museum of Art

Museum Educator for Asian Art

Northampton, MA

March 2003 to June 2005

Created written, audio, and hands-on interpretive materials for college students, K-12 teachers and schools, families and adults. Developed and led three teacher workshops on Japanese art which related to the exhibitions *Arts of the Floating World* (2003), *The Legends of Hachiman: A Handscroll of the Tosa School* (2004) and *Confronting Tradition: Contemporary Art from Kyoto* (2004). Assembled the museum's first Asian Art Advisory Committee comprised of local area school teachers. Wrote labels for the small exhibition *The Hart Collection of Archaic Chinese Jades* (2004). Catalogued the museum's collection of Japanese woodblock prints. Trained docents on the different exhibitions of Asian Art. Supervised student assistants and managed their workflow. Participated in department planning, budget preparation, and development of program direction. Served as acting Associate Curator of Education for three months.

TEACHING EXPERIENCE

NOVA Corporation

Language Instructor

Chiba City, Japan

September 2001 to December 2002

Served as branch coordinator for child learning program catering to students age three to age twelve. Managed conversational English classes of up to four students and led larger groups in facilitated discussions. Administrative duties included completion of student ability assessments, counseling reports, creation and demonstration of customized lessons for prospective clients.

Boston University Metropolitan College

Lecturer, Art History Department

Boston, MA

Spring 2001

Taught and evaluated an introductory college level Art History course "Arts of Asia," surveying the masterpieces of art from India, China, Korea and Japan. Three-hour lecture once a week.

EDUCATION

M.A., Asian Art History, Boston University, 2001
Certificate of Museum Studies, Boston University, 2001
B.A., East Asian Studies, Wittenberg University, 1999

PUBLICATIONS

"The Age of Imagination: Japanese Art, 1615-1868 from the Price Collection," Exhibition Brochure, Los Angeles County Museum of Art, 2008.

"California Classroom: One picture, many artists," The Kids' Reading Room, *Los Angeles Times*, December 25, 2006, Calendar, E36

"California Classroom: A Buddhist god that helps people," The Kids' Reading Room, *Los Angeles Times*, August 28, 2006, Calendar, E18

Authored eleven articles on Asian Art in *Schirmer Encyclopedia of Art*, 2001.

PRESENTATIONS

"Inclusion and Collaboration from the Inside," Panel Discussion, Museum Educators of Southern California (MESC), Bowers Museum, October 24, 2018.

"How to Talk about Art," Docent Training Session, Autry National Center of the American West, September 21, 2015.

"Creating Great Gallery Teachers: Designing Solutions for Your Docent Program," NAEA National Convention, New Orleans, March 27, 2015.

"What do Scholars Want? LACMA's Online Scholarly Catalogue of Southeast Asian Art Front-end Audience Research," American Association of Museums Annual Meeting, May 25, 2011.

"Japanese Painting of the Edo Period," Gallery Course, Los Angeles County Museum of Art, September 6, 2008.

"The Japanese Tea Ceremony," The Oasis Institute, Lakewood, California, March 17, 2006.

"Confronting Tradition: Contemporary Art from Kyoto," Five College Center for East Asian Studies advanced seminar on East Asia for teachers entitled, "Issues in Contemporary Japan," Smith College Museum of Art, October 30, 2004.

"The Japanese Tea Ceremony," Springfield Museum of Fine Arts, Springfield, Massachusetts, July 22, 2004.

GRANTS & FELLOWSHIPS

2009 Teaching Institute in Museum Education, The School of the Art Institute of Chicago

2004 Fall Fellowship in Korean Studies Program, The Korea Society of New York.

1999-2001 Henry Luce Foundation Grant for Graduate studies in Asian Art History, Boston University.

LACMA (LOS ANGELES COUNTY MUSEUM OF ART) MARKETING DIRECTOR

January 2015 – Present

Executive member of Audience Strategy team during year of record attendance and \$2 million revenue surplus
Oversee museum positioning and messaging to general public
Oversee all channels of paid media: digital; social; native; print; radio; and OOH
Collaborate across museum departments to develop multi-channel campaigns for exhibitions, education programs, and major museum initiatives
Develop internal cross-department processes for core messaging
Develop and implement audience data capture and analysis
Manage marketing budget
Manage staff of two full-time staff and seasonal interns

EPICURIOUS BRANDED CONTENT DIRECTOR

October 2013 – August 2014

Served as go-to idea generator for executive and sales teams for custom creative and branding initiatives
Conceived and produced original native advertising programs, including:
Developed strategic partnerships with event producers and media outlets
Produced press event generating 54 million media impressions
Produced general presentation, brand communications, and sales meetings

CONDÉ NAST TRAVELER EXECUTIVE CREATIVE DIRECTOR

October 2010 – October 2013

Oversaw all custom content, totalling 300+ pages and \$4.5 million in revenue
Ideated with executive, sales, and merchandising teams on custom content
Maintained wide network of third-party vendors and talent to produce content
Conceived, scripted, and served as on-site producer for custom videos, including:
· Ten-day shoot in China for Land Rover
· Series of travelogues across U.S. for Chase Sapphire
· Studio shoot using green screen and original animation for Adobe
Conceived and executed luxury dining event in NYC, LA, and Chicago, sponsored by Avis, British Virgin Islands, Miami CVB, Patrón, and MasterCard
Developed and maintained the brand look and visual language across platforms
Conceived and wrote all brand communications
Oversaw creative direction of art department

AWARDS

Epicurious
Marketer of the Quarter, Q4 2013

Condé Nast Traveler
Marketer of the Year, 2012
Marketer of the Quarter, Q4 2011

The New Yorker
Marketer of the Year, 2004

SKILLS

Strategic Branding
High-level Creative Development
Client-facing Project Management
Print Production
Video Production
Event Production
Management of Creatives
Copy writing
Editing
InDesign
Illustrator
Photoshop

johnr3000@gmail.com
917-374-8704

THE NEW YORKER
EXECUTIVE CREATIVE DEVELOPMENT DIRECTOR

July 2008 – September 2010

PROMOTION DIRECTOR

June 2000 – May 2006

Managed 10-person team: Special Sections, Promotion, and Art
Conceived and produced Passport to the Arts event in partnership with
25 NYC art galleries (event renewed annually for 8 years)
Oversaw partnerships for The New Yorker Festival, managing \$1 million budget
Oversaw all in-book custom content and multi-platform programs, including:

- Conceived and produced film screening series for Bombay Sapphire
- Commissioned original art from renowned artists for MINI Cooper
- Created magazine-within-a-magazine publications with Visionaire for Tse Cashmere, I.D. Magazine for Audi, and Zagat for Intel
- Commissioned an original story by graphic novelist Seth for Johnnie Walker
- Created national screen-writing contest for Johnnie Walker
- Created custom in-book and events programs for advertisers across categories, including Ralph Lauren, Sharp, CNN, and Liberty Mutual

Oversaw all brand communications including brand books, trade ad campaigns, sell sheets, event collateral, and videos
Liaison with editors

FOOD & WINE
MARKETING DIRECTOR

May 2006 – July 2008

Managed 16-person Merchandising, Promotions, Events, and Art departments
Produced original video series with chef Rick Bayless for Sur la Table
Oversaw brand positioning and brand materials, including sell sheets, general presentation, event collateral, and brand ads
Oversaw partner programs for signature events, including

- Classic in Aspen
- South Beach Wine and Food Festival
- Entertaining Showcase (Chicago)
- American Wine Awards (San Francisco)

Conceived and executed cross-channel programs with American Express corporate divisions and sister publications

PAST EXPERIENCE

Director of Marketing & PR
Lee Skolnick Architecture + Design
1998–2000

Account Executive
LaPlaca Cohen Advertising
1996–98

Director of Communications
Chicago Architecture Foundation
1993–96

EDUCATION

BA, Communication
U.C. San Diego

REFERENCES

Available upon request

(b) (6)

Phone: (b) (6)

Cell: (b) (6)

(b) (6)

CHELSEA DACUS

EDUCATION

2022 (expected) PhD, Ancient American Art History
Rice University

2005 MA, Maya Art History
Southern Methodist University

1999 BA, Art History, Cum Laude
Mt. Holyoke College

PROFESSIONAL EXPERIENCE

July 2009—present Assistant Curator
The Glassell Collections, Africa, Oceania, the Americas, and Antiquities
Museum of Fine Arts, Houston, Texas

October 2004—July 2009 Curatorial Assistant
The Glassell Collections, Africa, Oceania, the Americas, and Antiquities
Museum of Fine Arts, Houston, Texas

August 2003—August 2004 Graduate Curatorial Intern
Pre-Columbian, Oceanic, African, Antiquities and Asian Art Departments
Dallas Museum of Art, Dallas, Texas

PUBLICATIONS

Dacus, Chelsea. "Weaving the Past: A Catalogue of Bones Buried with an Elite Maya Woman." MA Thesis, Southern Methodist University, 2005.

Dacus, Chelsea. "Mayan Art and the Year 2012." *The Museum of Fine Arts, Houston, Magazine* Fall/Winter (2012): 12-13.

Marzio, Frances. *Miniature Size, Magical Quality: Nasca Art from the Glassell Collection*. Houston: Museum of Fine Arts; New Haven: Distributed by Yale University Press, 2007. Select entries.

Marzio, Frances. *The Glassell Collections of the Museum of Fine Arts, Houston: Masterworks of Pre-Columbian, Indonesian, and African Gold*. Houston: Museum of Fine Arts, 2011. Select entries.

EXHIBITIONS

Conceived and curated:

- *Fangs, Feathers, and Fins: Sacred Creatures in Ancient American Art*, MFAH, 10/16/2014-3/22/2015

Facilitated and co-curated at the MFAH:

- *Greek Bronze Vessels from the Collection of Shelby White and Leon Levy*
- *From Myth to Life: Images of Women from the Classical World*
- *Reading the Roman Portrait Bust*
- *The Spirit of Ancient Colombian Gold*
- *Arms and Armor from the Ancient World*
- *Pompeii: Tales from an Eruption*
- *Afghanistan: Hidden Treasures from the National Museum, Kabul*
- *Dynasty and Divinity: Ife Art in Ancient Nigeria*
- *Tutankhamun: The Golden King and the Great Pharaohs*
- *The Cyrus Cylinder and Ancient Persia: A New Beginning*
- *Gifts from the Past: The Isabel Brown Wilson Collection*

- *Roads of Arabia: Archaeology and History of the Kingdom of Saudi Arabia*
- *Ancient Luxury and the Roman Silver Treasure from Berthouville*

Upcoming exhibition projects:

- *Portable World: Stories, Arts, and Peoples from Ancient Colombia* [working title]

MEDIA PROJECTS

Pompeii: Tales from an Eruption documentary, Channel 13 (ABC Houston)

PRESENTATIONS

“Animals and Environment in the Glassell Collection, Museum of Fine Arts, Houston.” Midwest Art History Society Annual Conference, Indianapolis, Indiana, April 5–7, 2018.

“Enigmatic Beauty: The Problem of Provenanced, but Unprovenanced Artworks in Museums.” Archaeological Institute of America 119th Annual Meeting, Boston, Massachusetts, January 4–7, 2018.

“Inside the MFAH ‘Fangs, Feathers, and Fins: Sacred Creatures in Ancient American Art.’” Public presentation given at the Museum of Fine Arts, Houston, Texas, October 17, 2014.

“One Night in The Kingdom of Gold.” Public presentation given in participation with the Houston Museum of African American Culture, Museum of Fine Arts, Houston, Texas, May 15, 2014.

“Sacrifice Sucks: Death and Dying Among the Moché of Pre-Columbian Peru.” Paper presented at the Art of Death and Dying Symposium 2012, University of Houston Libraries, Houston, Texas, October 24–27, 2012.

LANGUAGES

French, Spanish

Abbreviated Curriculum Vitae: Rex Koontz

4188 Elgin St., Room 100	713-743-3729
University of Houston	rkoontz@uh.edu
Houston, TX 77204	

Education

Ph. D. 1994 University of Texas/Austin, Art History

Professional Experience

2018-Present	Consulting Curator for Pre-Columbian Art, Museum of Fine Arts, Houston
2012-Present	Professor, School of Art, University of Houston
2011-2017	Director, School of Art, University of Houston
2011	Interim Associate Dean for Graduate Studies, College of Liberal Arts and Social Sciences, University of Houston
2007-2012	Associate Professor, University of Houston
2001-2007	Assistant Professor, University of Houston
2001	Associate Professor, University of Texas/El Paso
1995-2001	Assistant Professor, University of Texas/El Paso

Selected Recent Grants/Fellowships/Awards

2017-19. NEH, Humanities Initiative “Activating the Archive in Latin American and Latino Art History: A Collaboration between the University of Houston and the ICAA at the Museum of Fine Arts, Houston” (Rex Koontz PI; José Ramón Ruisánchez Serra, Co-PI).

2013. (September) Visiting Professor, Escuela Nacional de Antropología e Historia (ENAH), Mexico City

2011-12. (PI Daniel Price) National Endowment for the Humanities, Digital Humanities Startup Grant, “Vwire: Digital Content Management through Spatial Arrangement - a Tool for Visual Argumentation in the Humanities”

Publications

Select Books

2019 (in press). *Mexico* (8th edition), with Michael Coe and Javier Urcid. London: Thames and Hudson.

2013. *Mexico* (7th edition), with Michael Coe. London: Thames and Hudson.

2009. *Lightning Gods and Feathered Serpents: The Public Sculpture of El Tajín*. Austin: University of Texas Press.
2009. *Blood and Beauty: Organized Violence in the Art and Archaeology of Mesoamerica and Central America*. Editor and Introductory Chapter (with Heather Orr), also sole-authored chapter contribution. Los Angeles: Cotsen Institute of Archaeology, UCLA.
2002. *Mexico* (5th edition), with Michael Coe. London: Thames and Hudson.

Select Recent Articles/Book Chapters

2018. Review: Golden Kingdoms: Luxury Arts in the Ancient Americas. *Latin American Antiquity* 29, no. 2: 409–10.
2015. Where Rulers are Made: Spaces of Political Legitimacy at Tula and El Tajín. In C. Kristan-Graham & L. M. Amrhein (Eds.), *Memory Traces: Analyzing Sacred Space at Five Mesoamerican Sites*, pp. 45–80. Boulder, Colorado: University Press of Colorado. (invited)
2015. Iconographic Relationships between the Huastec and El Tajín Traditions. In *The Huasteca: Culture, History, and Interregional Exchange*, edited by Katherine A. Faust and Kim N. Richter, pp. 152-167. Norman, Oklahoma: University of Oklahoma Press. (invited)
2015. Olmec Art. *Oxford Bibliographies Online: Art History*, edited by Thomas DaCosta Kaufmann. DOI: 10.1093/OBO/9780199920105-0072
2012. Aspects of the Sacred Ball Game Among the Maya and Its Relation to Classic Veracruz. In *The World Religious Cultures* (China) 4:25-32. (invited)
2012. Classic Art. In *Oxford Handbook of Mesoamerican Archaeology*, edited by Deborah L. Nichols and Christopher Pool, pp. 807-818. Oxford: Oxford University Press. (invited)
- *2011. El Tajín: el arte del Clásico y el surgimiento de la élite de las tierras bajas de Veracruz. In *Seis Ciudades Antiguas de Mesoamérica: Sociedad y Medio Ambiente*, edited by Eduardo Matos Moctezuma, pp. 235-249. México: Instituto Nacional de Antropología e Historia.
2011. El Tajín *Arqueología Mexicana*, vol. 18 (107):53-58
2010. Visual Culture Studies in Mesoamerica. *Ancient Mesoamerica* 20 (2009):217-220
2009. Social Identity and Cosmology at El Tajín. In *The Art of Urbanism*, edited by Leonardo López Luján and William Fash, pp. 260-289. Washington, D.C.: Dumbarton Oaks.
2008. Iconographic Interaction Between El Tajín and South Central Veracruz. In *Classic Veracruz: Cultural Currents in the Ancient Gulf Lowlands*, edited by Philip Arnold III and Christopher Pool, pp. 323-359. Washington, D.C.: Dumbarton Oaks.
2008. Ballcourt Rites, Paradise, and the Origins of Power in Ancient Veracruz. In *Pre-Columbian Landscapes of Creation and Origin*, edited by John E. Staller, pp. 11-29. New York: Springer.

Select Professional Activities

University of Houston Service

- Chair, University QEP Implementation Committee (2017-18)
- Committee on the Evaluation of Centers
- Farfel Award Committee
- Search Committee Chair, Blaffer Museum Director

MARÍA ALICIA URIBE
CURRICULUM VITAE

Museo del Oro. Banco de la República
Calle 16 No. 5 – 41, Bogotá, Colombia
Tels. (b) (6)
Email muribevi@banrep.gov.co

PROFESSIONAL PROFILE AND INTERESTS

Anthropologist, specialist in Pre-Columbian metalwork of Colombia and the material culture associated. More than 25 years of experience in academic research on Pre-Columbian collections and curatorship for exhibitions, and 9 years in museum leadership. Research interests cover style, technology, iconography, symbolism, and socio-political context of Pre-Columbian material culture, object biographies and history of collections, from a holistic anthropological perspective. Museum leadership interests focus on innovation and social relevance in collections research, exhibitions and programming, and the engagement and participation of a diversity of voices in the museum.

EDUCATION

Institute of Archaeology, University College London (UCL), London, UK
2006-2007. MA in Artefact Studies, Awarded with Distinction, 2007.

Universidad de los Andes, Bogotá, Colombia
1980-1986. BA in Anthropology, 1986.

PROFESSIONAL EXPERIENCE

Museo del Oro, Banco de la República. Bogotá, Colombia, 1984-1987, 1997-2019

Museo del Oro Director. July 2010 – Present.

Museo del Oro Archaeologist. February 1997 – June 2010.

Museo del Oro Assistant archaeologist and Archaeologist. 1984-1987.

Museo del Oro. Banco de la República. Bogotá, Colombia. 1988–1993, 1996

Consultant Archaeologist and Curator for several exhibition and collections research projects.

CURATORIAL PROJECTS (A SELECTION)

- Co-Curator of the new permanent exhibition at the *Museo del Oro Nariño* of Banco de la República in Pasto, Colombia, opened in December 2016.
- Co-Curator of the new permanent exhibition at the *Museo Etnográfico* of Banco de la República in Leticia, Colombia, opened in November 2015.
- Co-Curator of the Museo del Oro international exhibition *Allure of Gold* at the Royal BC Museum, Victoria, Canada, May - October 2015.
- Co-Curator of the new galleries of the permanent exhibition at the *Museo del Oro Tairona-Casa de la Aduana* of Banco de la República in Santa Marta, Colombia, opened in October 2014.
- Co-curator of the temporary exhibition *Historias de ofrendas muisecas* at the Museo del Oro in Bogotá, May 2013 - February 2014.
- Curator of the temporary exhibition *Cuerpos amerindios. Arte y cultura de las modificaciones corporales* at the Museo del Oro in Bogotá, March - August 2010.
- Co-Curator of the new galleries of the permanent exhibition at the *Museo del Oro* in Bogotá, opened in October 2008.
- Co-Curator of the temporary exhibition *Gentes de río. Embera y wounán de las selvas del Chocó* at the *Museo del Oro* in Bogotá, November 2008 – April 2009.

- Curator of the permanent exhibition of the *Museo del Oro Quimbaya* of Banco de la República in Armenia, Quindío, Colombia, opened in December 2003.
- Co-Curator of the Museo del Oro international exhibition *Les Esprits, l'Or et le Chamane. Musée de l'Or de Colombie* at the Grand Palais, Paris, April – July 2000. Presented later in museums of Spain, USA, Chile, Mexico, Austria, France, South Korea and Colombia.
- Co-Curator of the Museo del Oro international exhibition *El Poder en escena. Colombia Prehispánica* at the Museo Nacional de Antropología, México D.F., México, July - September 1998.

PUBLICATIONS (A SELECTION)

- Uribe-Villegas, M. A. and Martinón-Torres, M. 2017. Metallurgy and Prestige in Ancient Colombia. Yotoco and Malagana Adornments and Muisca offerings. In J. Pillsbury, T. Potts y K. N. Richter (eds.), *Golden Kingdoms: Luxury Arts in the Ancient Americas*, 45-54, J. Paul Getty Museum and Getty Research Institute, Los Angeles.
- Martinón-Torres, M and Uribe-Villegas, M.A. 2015. The prehistoric individual, connoisseurship and archaeological science: the Muisca goldwork of Colombia. *Journal of Archaeological Science*, 6, 136–155.
- Martinón-Torres, M. and Uribe-Villegas, M.A. 2015. Technology and culture in the invention of lost-wax casting in South America: an archaeometric and ethnoarchaeological perspective. *Cambridge Archaeological Journal*, 25, 377-390.
- Uribe Villegas, M.A., Londoño, E., Quintero, J.P., Martinón-Torres, M. and Morales, J. 2013. *Historias de ofrendas Muiscas*, Museo del Oro, Banco de la República, Bogotá. URL: <http://babel.banrepcultural.org/cdm/ref/collection/p17054coll18/id/400>
- Uribe Villegas, M.A. 2012. Contexto, significado y color en la selección de materiales en la orfebrería muisca. Un estudio analítico e interpretativo de la composición química de artefactos. *Boletín de Arqueología*, 23, Fundación de Investigaciones Arqueológicas Nacionales, Bogotá.
- Uribe-Villegas, M.A., and Martinón-Torres, M., 2012a. Composition, colour and context in Muisca votive metalwork (Colombia, AD 600-1800). *Antiquity*, 86, 772-791.
- Uribe Villegas, M. A. 2009. Cuerpos amerindios. Técnicas, contextos y significados de las modificaciones corporales entre los indígenas colombianos In *Con el alma en el cuerpo, dos exposiciones: Cuerpos amerindios; Habeas corpus*, 7 – 56, Banco de la República, Bogotá.
- Uribe Villegas, M. A. 2007. *Símbolos femeninos de fertilidad en la orfebrería quimbaya. Un intento de interpretación desde la antropología del chamanismo* In Barona Tovar, F. (ed.), *Chamanismo. Tiempos y lugares sagrados*, 169 – 226, Universidad del Valle, Cali.
- Uribe Villegas, M A. 2005. Mujeres, Calabazos, Brillo y Tumbaga. Símbolos de Vida y Transformación en la Orfebrería Quimbaya Temprana. *Boletín de Antropología Universidad de Antioquia*, 19, 36, 61 – 93.
- Uribe Villegas, M A. 2004. Desde la Mirada del Arqueólogo - Curador. La Construcción de los guiones de la Región del Cauca Medio y el Vuelo Chamánico para el Museo del Oro 2004. *Boletín Museo del Oro*, 52, 31-55. URL: <http://www.banrep.gov.co/museo/esp/boletin/52/uribe.htm>
- Uribe Villegas, M A. 1991. La Orfebrería Quimbaya Tardía. Una Investigación en la Colección del Museo del Oro. *Boletín Museo del Oro*, 31, 31-124.
- Uribe Villegas, M A. 1988. Introducción a la Orfebrería de San Pedro de Urabá, una región del noroccidente colombiano. *Boletín Museo del Oro*, 20, 35-53.

Héctor García Botero
 Curator
 Gold Museum – Central Bank
 Bogotá, Colombia
 hgarcibo@banrep.gov.co

Education

- M. A. in Social Anthropology. Universidad de los Andes, Bogotá, 2007 - 2009.
- Anthropologist. Universidad de los Andes, Bogotá, 2003 - 2006.

Current academic employment

- Curator, Gold Museum – Central Bank, Bogotá, 2010 -
- Adjunct Professor of Anthropology. Universidad del Rosario, 2010
- Adjunct Professor of Conservation. Universidad Externado de Colombia, 2018; 2019

Previous academic employment

- Adjunct Professor of Anthropology. Universidad de los Andes. 2015; 2019
- Adjunct Professor of Anthropology, Pontificia Universidad Javeriana, 2013 – 2015
- Full-Time Professor of Anthropology, Pontificia Universidad Javeriana, 2008 – 2010

Current editorial activities

- Member of the editorial committee. *Boletín Museo del Oro*, 2015 –

Previous editorial activities

- Member of the editorial committee, *Baukara. Bitácoras de Antropología e Historia de la Antropología en América Latina*, 2012 - 2017
- Editor. *Universitas Humanística. Revista de Antropología y Sociología*, 2009 – 2010
- Guest Editor. *Antípoda. Revista de Antropología*, volume 11, 2010. Special Issue: Antropología, Historias, Prácticas e Identidades.
- Guest Editor, *Baukara. Bitácoras de Antropología e Historia de la Antropología en América Latina*, volume 6, 2014. Special Issue: Pensamiento social y espacios museales.

Exhibitions

- *Can this be fixed? How and why we repair things*. Temporary Exhibition. Gold Museum, Bogotá, 2018.
- *Molas. Layers of Wisdom*. Temporary Exhibition. Gold Museum, Bogotá, 2016 – 2017.
- *The Allure of Gold*. Temporary Exhibition. Royal BC Museum, Victoria, Canadá, 2015.
- *Ethnographic Museum*. Permanent Exhibition. Cultural Center, Central Bank, Leticia, Amazonas, 2015.

Publications

Book

- *Una historia de nuestros otros. Indígenas, letrados y antropólogos en el estudio de la diferencia cultural en Colombia (1880-1960)*. Bogotá: Universidad de los Andes. 2010.

Articles and chapters

- “Conformación de la colección prehispánica del Museo del Oro del Banco de la República (Bogotá). Contextos, tendencias y aperturas, 1936-2019”. With María Alicia Uribe. *Goya*, issue 367, pp. 124-136, 2019.
- “La presencia etnográfica. Hacia una contextualización del trabajo de campo como metodología de la antropología colombiana”. *Arqueología y Etnología en Colombia. La creación de una tradición científica*, pp. 313-340. Universidad de los Andes; Museo del Oro, 2009.
- “Etnólogos y trabajo de campo. Infidencias de cartas y diarios”, with Carl Langebaek. *Arqueología y Etnología en Colombia. La creación de una tradición científica*, pp. 269-312. Universidad de los Andes; Museo del Oro, 2009.
- “¿Qué hay en un nombre? La Academia Colombiana de Historia y el estudio de los objetos arqueológicos”. *Memoria y Sociedad – Revista de Historia*, Pontificia Universidad Javeriana, Bogotá, volume 13, issue 27, pp. 41-60, July-December 2009.
- “Cuestionar la alteridad. Reflexiones sobre la historiografía de la antropología colombiana”. *Maguaré – Revista de Antropología*, Universidad Nacional de Colombia, Bogotá, issue 22, pp. 455-481, 2008.
- “La pasión por la tierra: Gregorio Hernández de Alba y Antonio García Nossa en la fundación del Instituto Indigenista de Colombia”. *Baukara*, issue 2, November 2012.
- “Gregorio Hernández de Alba y el Instituto Etnológico Nacional: los años precedentes, 1920-1938”. *Baukara*, issue 1, pp. 19-33, May 2012.

Symposia

- *La exhibición de la cultura. Museos y narrativas antropológicas*, XV Congreso de Antropología en Colombia, Universidad del Magdalena, Santa Marta, June 2-5 2015.
- *En busca de las identidades nacionales: antropología y nación durante la regeneración y la hegemonía conservadora*, XIV Congreso de Antropología en Colombia, Universidad de Antioquia, Medellín, October 23-26 2012.
- *Evolucionismo y pensamiento social*, XIII Congreso de Antropología en Colombia, Universidad de los Andes, Bogotá, September 30 - October 3 2009.
- *Antropología en Colombia. Homenaje a Paul Rivet*, XIII Congreso de Antropología en Colombia, Universidad de los Andes, Bogotá, September 30 - October 3 2009.

Conferences

- *Trabajando con colecciones de museos. Retos y perspectivas del trabajo colaborativo entre instituciones*, with María Alicia Uribe. At the “Future Directions in Pre-Columbian Studies”, Dumbarton Oaks workshop, March 22-23 2018. Gold Museum, Bogotá
- *Colecciones arqueológicas en el Museo Nacional durante la dirección de Ernesto Restrepo Tirado (1910-1920)* XIV Congreso de Antropología en Colombia, Universidad de Antioquia, Medellín, October 23 - 26 2012.
- *Héroes, instituciones y contextos: un pionero francés en la República Liberal*, XIII Congreso de Antropología en Colombia, Universidad de los Andes, Bogotá, September 30 - October 3 2009.
- *El archivo fotográfico de Gerardo Reichel-Dolmatoff* en Luis Ángel Arango Library, October 18 2011
- *El archivo documental y fotográfico de Gregorio Hernández de Alba* en Luis Ángel Arango Library, October 18 2010.
- *Gregorio Hernández de Alba y Antonio García Nossa en la fundación del Instituto Indigenista Nacional*. At the event *Memoria, identidad y territorio: 70 años del Instituto Indigenista Nacional*, Gold Museum, Bogotá, March 13, 20 and 27 2012.
- *Gregorio Hernández de Alba: la antropología como vocación*. At the event *Reviviendo la historia de la antropología en Colombia: 70 años de la fundación del Instituto Etnológico Nacional*, Gold Museum, Bogotá, September 8 and 15 2011

Juan Fernando Cobo Betancourt

Assistant Professor, Department of History, University of California, Santa Barbara
Santa Barbara, CA, 93106, United States.

http://www.history.ucsb.edu/faculty/juan_cobo/jcobo@history.ucsb.edu

EDUCATION

- 2015 PhD (History), University of Cambridge.
- 2010 MPhil in Historical Studies, University of Cambridge.
- 2009 BA (History), University of Cambridge.

PROFESSIONAL APPOINTMENTS

University of California, Santa Barbara, Department of History: Assistant Professor, 2016-present
Max-Planck-Institute for European Legal History, Frankfurt: Post-doctoral Scholar, January - July 2016.
Universidad de los Andes, Bogotá: Visiting Professor, January - July 2015.
Pontificia Universidad Javeriana, Bogotá: Visiting Professor, September - December 2014.

SELECTED PUBLICATIONS

Books:

- 2018 With Natalie Cobo: *La legislación de la Arquidiócesis de Santafé en el periodo colonial* [*The legislation of the Archdiocese of Santafé in the colonial period*]. Bogotá: Instituto Colombiano de Antropología e Historia (ICANH).
- 2012 *Mestizos Heraldos de Dios: la ordenación de sacerdotes descendientes de españoles e indígenas en el Nuevo Reino de Granada y la racialización de la diferencia, c. 1573 1590* [*Mestizo Heralds of God: the ordination of priests descended from Spaniards and Indians and the racialisation of difference*]. Bogotá: ICANH.

Articles and chapters:

- In press “Cofradías, asistencia y movilidad social en los pueblos de indios del Nuevo Reino de Granada, siglo XVII” [“Confraternities, assistance, and social mobility in the indigenous towns of the New Kingdom of Granada, 17th century”], in A Boltanski and ML Copete (eds.), *L’Église des laïcs. Europe Amérique, XVIe XXe siècle*. Madrid: Casa de Velázquez.
- 2018 “Los caciques muisca y el patrocinio de lo sagrado en el Nuevo Reino de Granada” [“Muisca caciques and the sponsorship of the sacred in the New Kingdom of Granada”], in R Di Stefano and A Maldavsky (eds.), *Invertir en lo sagrado: salvación y dominación territorial en América y Europa (siglos XVI XX)*. Santa Rosa, Argentina: Universidad Nacional de La Pampa, pp. 7-21.
- 2015 “La erección de la Arquidiócesis, y sus primeros esfuerzos evangelizadores, c. 1553-1600” [“The erection of the Archdiocese and its first efforts in evangelisation, c. 1553-1600”], in JA Mancera, CM Alzate, and FL Benavides (eds.), *Arquidiócesis de Bogotá, 450 años* [*Archdiocese of Bogotá, 450 years*]. Bogotá: Universidad Santo Tomás, Arquidiócesis de Santafé de Bogotá, pp. 37-72.
- 2015 “La consolidación de la Iglesia secular y la recepción del catolicismo tridentino, c. 1600-1654” [“The consolidation of the secular church and the reception of Tridentine Catholicism, c. 1600-1654”], in JA Mancera, CM Alzate, and FL Benavides (eds.), *Arquidiócesis de Bogotá, 450 años* [*Archdiocese of Bogotá, 450 years*]. Bogotá: Universidad Santo Tomás, Arquidiócesis de Santafé de Bogotá, pp. 101-132.
- 2014 “Colonialism in the periphery: Spanish linguistic policy in the New Kingdom of Granada, c. 1574-1625”, *Colonial Latin American Review* 23, no. 2, pp. 118-142.

AWARDS AND SCHOLARSHIPS

- 2019 Donald L Saunders Fellowship, John Carter Brown Library, Providence RI.
- 2018 Digital Humanities Grant, University of California Humanities Research Institute.
- 2014 Research grant, Colombian Institute of Anthropology and History.
- 2011-2013 Full doctoral scholarship, UK Arts and Humanities Research Council.
- 2010-2011 Lightfoot Scholarship in Ecclesiastical History, Faculty of History, University of Cambridge.

SELECTED CONFERENCE PAPERS (* invited speaker)

- “Canon law, paper artefacts, and the circulation of knowledge: indigenous societies in the synods and provincial council of Santafé, 1556-1625”. American Society for Legal History Annual Meeting. Houston, 8-11 November 2018.
- “Local religion and indigenous authority in Fontibón, New Kingdom of Granada”. American Society for Ethnohistory Annual Meeting. Oaxaca, Mexico, 11-13 October 2018.
- * “La edición de las constituciones del primer Concilio Provincial de Santafé (1625) y la circulación del saber en el derecho canónico indiano” [“The constitutions of the first Provincial Council of Santafé (1625) and the circulation of knowledge in Spanish American canon law”]. *IV Jornadas de Estudio del Derecho Canónico Indiano*. Buenos Aires, 7-8 August 2017.
- * “Cofradías, asistencia y movilidad social en los pueblos de indios del Nuevo Reino de Granada, siglo XVII” [“Confraternities, assistance, and social mobility in the indigenous towns of the New Kingdom of Granada, 17th century”]. *Coloquio internacional «Invertir en lo sagrado: salvación y dominación territorial en América y Europa (siglos XVI XX)»*. Casa de Velázquez, Madrid, 4-6 July 2016.
- * “The legislation of evangelisation: the synods and provincial council of the Archdiocese of Santafé in the New Kingdom of Granada”. *Seminario permanente de Historia del Derecho Español, Portugués e Iberoamericano*. Max-Planck-Institut für europäische Rechtsgeschichte. Frankfurt-am-Main, 23 February 2016.
- * “El problema de la ‘lengua general’ del Nuevo Reino de Granada, siglos XVI y XVII” [“The problem of the ‘general language’ of the New Kingdom of Granada, 16th and 17th centuries”]. *Colloque international «Temps, espace et société dans les langues autochtones d’Amérique du Sud à l’époque coloniale»*. Université Sorbonne Nouvelle Paris 3, 8-9 February 2016.
- * “Los caciques muisca y el patrocinio de lo sagrado en los nuevos pueblos de indios del Nuevo Reino de Granada, 1600-1650” [“Muisca caciques and sponsorship of the sacred in the new indigenous towns of the New Kingdom of Granada, 1600-1650”]. *Colloque international «L’Americanisation du religieux: les sociétés catholiques ibéro américaines (XVI XIXe siècle)»*, Université Paris Diderot, 10-11 December 2015.
- * “Spanish and the Muisca languages: linguistic policies and imperial pressures in the New Kingdom of Granada, 16th and 17th centuries”. *Politiques linguistiques de l’empire espagnol en Nouvelle Grenade, 16^e à 18^e siècles [Linguistic policies of the Spanish empire in New Granada, 16th to 18th centuries]*. Collectif Histoire et Anthropologie Comparées sur l’Amérique Latine, Université Rennes 2, 12 November 2015.
- “Indigenous confraternities in the New Kingdom of Granada, 1600-1650”. *33rd International Congress of the Latin American Studies Association*. San Juan, Puerto Rico, 30 May 2015.
- “Indigenous confraternities in the New Kingdom of Granada”. *45th Annual Meeting of the Association for Spanish and Portuguese Historical Studies*, Modena, Italy, 28 June 2014.
- “Jesuit experiments in the New Kingdom of Granada: indigenous confraternities and evangelisation, 1600-1650.” *The Council of Trent: Reform and Controversy in Europe and Beyond (1545 1700)*, Katholieke Universiteit Leuven, Belgium, 5 December 2013.
- * “El colonialismo en la periferia: la política lingüística de las autoridades eclesiásticas del Nuevo Reino de Granada, 1574-1625.” [“Colonialism in the periphery: the linguistic policy of the ecclesiastical authorities of the New Kingdom of Granada, 1574-1625.”]. *Nuevos Campos de Investigación en la Historia de las Instituciones Eclesiásticas y sus Normatividades en el Nuevo Reino de Granada (Siglos XVI XIX)*, organised by the Max-Planck-Institute for European Legal History, Bogotá, 20-22 June 2013.

Public lectures

- * “La evangelización de los muisca en el periodo colonial” [“The evangelisation of the Muisca in the colonial period”]. Museo del Oro, Bogotá, 14 May 2015.
- * “¿Qué nos muestran los sacerdotes mestizos de Santafé colonial acerca de la raza y el racismo?” [“What do the mestizo priests of colonial Santafé show us about race and racism?”]. Museo de Santa Clara, Bogotá, by invitation of the Colonial Museum of Bogotá, 11 November 2014.

CURRICULUM VITAE

Santiago Giraldo, PhD

Director Fundación ProSierra Nevada de Santa Marta Calle 17 #3-83 Santa Marta, Colombia M. (b) (6) E-Mail: sgiraldo@prosierra.org www.prosierra.org	Director, Latin America Global Heritage Fund Carrera 19 #84-85 Bogotá, Colombia E-mail: sgiraldo@globalheritagefund.org San Francisco HQ 220 Montgomery Street, Suite 1020 San Francisco, CA 94104
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EDUCATION

2010 Ph.D., Department of Anthropology, University of Chicago Dissertation: Lords of the Snowy Ranges: Politics, Place, and Landscape Transformation in Two Tairona Towns in the Sierra Nevada de Santa Marta, Colombia

1999 MA Social Sciences, The University of Chicago

1997 Anthropologist, Universidad de los Andes, Bogotá, Colombia

PRINCIPAL ACADEMIC RESEARCH INTERESTS

Area Interests:

- Northern South America (Colombia, Ecuador, Venezuela)
- Spanish Empire

Theoretical and Topical Interests: Complex Politics

- Early Urbanism
- Theoretical archaeology
- Social theory
- Landscape
- Nationalism, Archaeology, and Cultural Heritage
- Political uses of archaeology and the past
- Early Spanish colonialism (16th century)
- Sociocultural change in indigenous communities and development projects
- Archaeological heritage management and protection

PROFESSIONAL EXPERIENCE

2017 to present Director, Fundación ProSierra Nevada de Santa Marta. www.prosierra.org

2010 to present Global Heritage Fund, Director, Latin America. Colombia Project centers on the design and development of a Master Management Plan for Teyuna-Ciudad Perdida, coordinating community development projects and in-country fundraising. In association with the Colombian Institute of Anthropology and History.

2010 to present	Fundación de Investigaciones Arqueológicas y Ambientales Tayrona- FIAAT (Tayrona Foundation for Archaeological and Environmental Research). Director.
2013 to present	Director, Teyuna-Ciudad Perdida Field School. International archaeology and conservation field school. With the Institute for Field Research-IFR and Colombian Institute of Anthropology and History.
2006–2008	Coordinator, Archaeology Group, Instituto Colombiano de Antropología e Historia-ICANH, Bogotá, Colombia (Colombian Institute for Anthropology and History)
2006–2008	Scientific Director-in-Charge, Ciudad Perdida-Teyuna Archaeological Park, ICANH, Bogotá, Colombia.
2004–2008	Research Archaeologist, Instituto Colombiano de Antropología e Historia-ICANH, Bogotá, Colombia. (On education leave 2001–2004)
2000–2001	Research Archaeologist, Instituto Colombiano de Antropología e Historia-ICANH, Bogotá, Colombia.

RESEARCH GRANTS AND FELLOWSHIPS

2008	Research Grant, Instituto Colombiano de Antropología e Historia, Colombia.
2007	Research Grant, Instituto Colombiano de Antropología e Historia, Colombia.
2007	Field Museum of Natural History, Chicago, Illinois. Visiting Scholar Grant
2006	National Science Foundation, Dissertation Improvement Grant.
2006	Research Grant, Instituto Colombiano de Antropología e Historia, Colombia.
2005	Research Grant, Fundación de Investigaciones Arqueológicas Nacionales (FIAN-National Foundation for Archaeological Research), Banco de la República, Colombia.
2005	Research Grant, Instituto Colombiano de Antropología e Historia, Colombia.
2004	Edward Larocque Tinker Summer Grant CLAS University of Chicago.
2003	Edward Larocque Tinker Summer Grant CLAS University of Chicago.
2001	Instituto Colombiano de Antropología e Historia (ICANH) Project Grant.
1997	Young Researcher Fellowship, Colombian Institute for Science and Technology (Colciencias).
1995	International Atomic Energy Agency (United Nations) INAA Ceramic Analysis Course, Museum Support Center, Smithsonian Institution, Washington D.C.

MUSEUM COLLABORATION

2014	Photographs for new Gold Museum in Santa Marta, Colombia.
2009	Photographs for exhibit on archaeological research, Gold Museum-Museo del Oro, Banco de la República, Colombia
2004–2007	Field Museum of Natural History, Chicago, Illinois. The Ancient Americas. Consultant for Colombian societies section, specifically the Tayrona. Also provided all photographs and maps.

Email: ajames@comillas.edu

Education

- 2016 License as Assistant Professor, National Agency for Quality Assessment and Accreditation of Spain (ANECA).
- 2010-2011 Rijksuniversiteit Groningen- EU Scholarship Erasmus Mundus, Postdoctoral Fellow.
- 2006-2010 Universidad Autónoma de Madrid, Ph.D. in Social Anthropology.

Research Positions

Researcher (2011-present)

Ethnic conflicts in the XXI century Project. Master of International Relationships, Geopolitics, and Geo-Economics (MERIGG), Universidad Autónoma de Madrid, Spain.

Researcher (2010-2018)

Instituto Universitario de Investigación sobre Migraciones, Etnicidad y Desarrollo Social (IMEDES), Department of Social Anthropology, Universidad Autónoma de Madrid, Community of Madrid, Spain.

Adviser (2009)

Governments of Spain and Morocco. Official Strategy of Co-Development of the Kingdom of Morocco. Madrid-Rabat.

Academic Appointments

- 2017- Associate professor, Department of International Relations. Comillas Pontifical University. University of Deusto. Spain.
- 2010-2017 Visiting professor, European International Solidarity Action Master *Francisco de Vitoria* Institute, Charles III University of Madrid, Spain.

- 2013-2014 Professor, New York City Department of Education, USA.
- 2009-2010 Visiting Professor, Master Policies of Civic Integration, Department of Constitutional Law, University of Valencia, Spain.
- 2008-2012 Professor and Coordinator of the Postgraduate Course in Migration and Co-development, Universidad Autónoma de Madrid, Spain.
- 2008-2010 Visiting Professor, Master in Knowledge and Management of Migration, Department of Sociology II, University of the Basque Country, Spain.

Publications

(2017). The moral continuum: Congruence, consistency and continuity in moral cognition. *Theory & Psychology*, V. 27, 5, 643-662.

<https://doi.org/10.1177/0959354317718637>

(2012). (with J. Gil and A. Lorca): *Siria. Guerra, Clanes, Lawrence: El capitalismo de familias y el desafío de la rebelión en el mundo Árabe–Musulmán*. Granada: Algón Press.

(2011). (with J. Gil and A. Lorca): *Tribus, Armas y Petróleo: la transición hacia el invierno Árabe*. Granada: Algón Press.

(2004). (with David Jiménez): *Chamanismo: el otro hombre, la otra selva, el otro mundo*. Bogotá: Instituto Colombiano de Antropología e Historia (ICANH).

(2003b). (with Antonio Guzmán): *Masá Bëhkë Yurupary. Mito Tukano del origen del hombre*. Universidad Nacional de Colombia. Bogotá: Zahir Press.

(2003^a). (with Eudocio Becerra): *El Komouitjagai Jiyakï. Poema Uitoto de la creación*. Universidad Nacional de Colombia. Bogotá: Asterión Press.

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PROFILE

I am a professional, classically trained flutist with performing, recording and teaching experience.

EXPERIENCE

Principal flute, *Orquesta Filarmónica de la UNAM* (UNAM Philharmonic Orchestra); Mexico City. 2012-Present.

The National Autonomous University Philharmonic Orchestra is one of Mexico City's leading professional orchestras.

Recording artist for Mesoamerican-themed Cartoon Network Animated Series "Victor and Valentino"; Los Angeles, CA. 2018-Present.

Flutist, *Sinfónica de Minería*; Mexico City. 2010-present.

This orchestra is integrated by the best musicians of all Mexican professional orchestras, admission and permanence upon merit.

Flute and Chamber Music Professor, *Escuela Superior de Música* (High Studies School of Music); Mexico City. 2007-2017.

This is a professional school of music performance within the State's National Institute of Fine Arts.

Flutist, *Quinteto de Alientos de Bellas Artes* (Fine Arts Wind Quintet); Mexico City. 2017.

Principal flute, National Opera Orchestra; Mexico City. 2003-2005, 2015-2016.

Principal flute, *Orquesta Sinfónica del Instituto Politécnico Nacional* (National Polytechnic Institute Orchestra); Mexico City. 2008-2013.

Flutist, *Orquesta de Cámara de Bellas Artes* (Fine Arts Chamber Orchestra); Mexico City. 1998-2007.

Flutist, Latin-American Ensemble; Paris, France. 1998-2001.

EDUCATION

École Nationale de Musique; Ville, d'Avray, France.— Masters Degree. 2001.

University of California, Santa Barbara. — Bachelor of Music, Highest Honors. 1997.

SKILLS

My expertise encompasses western, classical music as well as Latin-American folk music. As a performer I specialize on wind instruments, both modern and ancient.

MR. JOHN EDWARD MYERS

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PROFESSIONAL EXPERIENCE

CONSERVATION INTERNATIONAL COLOMBIA, Bogotá/Santa Marta, Colombia. 2018-2019.

Building upon a strong foundation of science, partnership and field demonstration, CI empowers societies to responsibly and sustainably care for nature, our global biodiversity, for the well-being of humanity.

DIRECTOR OF SOCIAL INNOVATION

WWF COLOMBIA, Bogotá, Colombia. 2017-2018.

WWF's mission is to stop the degradation of the planet's natural environment and to build a future in which humans live in harmony with nature.

LEADER FOR STRATEGIC PARTNERSHIPS

NATIONAL AUDUBON SOCIETY, Washington, DC. 2013-2017.

Audubon's mission is to conserve and restore natural ecosystems, focusing on birds, other wildlife, and their habitats for the benefit of humanity and the Earth's biological diversity.

DIRECTOR, LATIN AMERICA, INTERNATIONAL ALLIANCES PROGRAM

THE NATURE CONSERVANCY Arlington, VA; Guatemala City, GT; Gainesville, FL. 2005 – 2013.

The Nature Conservancy (TNC) is a leading conservation organization working around the world to protect ecologically important lands and waters for nature and people.

Caribbean Program: Deputy Director (4 years); Conservation Strategies Manager (2 years)

US-Cuba Marine Initiative: Co-chair, Cuba-US Working Group on Protected Areas (6 years)

Mesoamerica-Caribbean Region: Senior Resource Information Specialist

COLOMBIAN NATIONAL PARKS UNIT, Bogotá, Colombia, 2003-2005.

The Colombian National Parks Unit, part of the Ministry of Environment, Housing and Territorial Development, is responsible for the administration and management of the country's national parks.

RESEARCH FELLOW

THE NATURE CONSERVANCY, Monterey, CA. 2002-2004.

INTERN

NEBLINA FOREST, Santa Cruz, Bolivia / Quito, Ecuador, 2000 – 2002.

Neblina Forest is an Ecuadorian company dedicated to conserving South America's avifauna and wilderness areas through leading birdwatching and natural history tours.

MANAGER

UNITED STATES PEACE CORPS, Sucre, Bolivia, 1998–2000.

In 1961, United States President John F. Kennedy established the Peace Corps to promote world peace and friendship.

REGIONAL ECONOMIC DEVELOPMENT VOLUNTEER

EDUCATION

Post-graduate course work and research in environmental policy, economics and political science, Universidad de los Andes and Universidad Nacional de Colombia. 2004-2005

Master of Arts in International Policy Studies

Middlebury Institute of International Studies at Monterey. Monterey, California, 2004.

Bachelor of Arts in Government, minor in Spanish

Skidmore College. Saratoga Springs, New York. Dean's List, 1998

HONORS & AWARDS

- | | |
|-----------|---|
| 2018 | La Gran Cruz de Bastidas (founder's award) City of Santa Marta, Colombia. Awarded to citizens (and adopted citizens) for outstanding civic contribution to Santa Marta. |
| 2018 | Illustrious Citizen Award, on behalf of the City of Santa Marta, Colombia. |
| 2018 | Corpovisionario Award, granted by former Bogotá Mayor Antanas Mockus for positioning post-conflict Colombia as world's best bird- watching destination. |
| 2018 | Lifetime contribution grant, US Department of State, Bogotá, Colombia. |
| 2012 | Aspen Institute Oceans Fellow |
| 2004-2005 | Fulbright Scholar - Colombia, Ecological Studies. US Department of State. |
| 2002-2004 | Larry Horan Peace Corps Fellowship, Monterey Institute of International Studies |
| 2002-2004 | Merit-based scholarship, Monterey Institute of International Studies |
| 1994-1998 | Dean's List, Skidmore College |

RECENT/SELECT PUBLICATIONS, PRESENTATIONS, ETC.

Re-severo el trail en Colombia, El Espectador. July 17, 2019

La pajareada más grande del mundo desde el Guaviare: más que un campeonato. El Espectador. May 13, 2019.

Birding Means Business in Colombia, American Birding Podcast, American Birding Association. March 21, 2019.

Regresar a fumigar con glifosato, ¿lo bien? El Espectador. March 8, 2019

The Birders: A melodic journey through northern Colombia (documentary). WhereNext / ProColombia. February, 2019.

Historias del boom de Aviturismo en Colombia, VIII S. American Birdfest, Manizales. 30 de Octubre del 2018.
Amor Sin Vuelo, IV Medellin Bird Festival / Ciencia en Bicicleta. *Medellin, Colombia. October 11, 2017.*

Peace is much more than doves: The economic benefits of bird-based tourism as a result of Colombia's peace treaty. *World Development*. 2017. June, 2018. Pages 78-86.

Parques Nacionales y turismo: hacia una solución Semana Sostenible, March 14, 2017.

Museum Associates dba Los Angeles County Museum of Art (LACMA)
Portable Universe/El Universo en Tus Manos: Thought and Splendor from Indigenous Colombia
NEH Exhibition Implementation Proposal

Letters of Commitment



DMU-CA-14483-2019

Bogotá D.C, July, 3 2019

Dr.

Julia Burtenshaw, Ph.D.
Assistant Curator- Art of the Ancient Americas
Los Angeles County Museum of Art
Los Angeles

Subject: Gold Museum commitment to the *Portable Universe* exhibition

Dear Dr. Burtenshaw,

I am writing to express my strong support for the forthcoming exhibition *Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia*, organized jointly by the Los Angeles County Museum of Art, the Museo del Oro of Bogotá, Colombia, and the Museum of Fine Arts, Houston. With this letter, we would like to confirm the commitment and participation of the Gold Museum of the Central Bank of Colombia as co-curator of this pioneering and groundbreaking exhibition project, to open in the United States in 2021. The curators of our institution participating in this collaboration are anthropologists María Alicia Uribe-Villegas and Héctor García-Botero, respectively Director and Curator of the Gold Museum.

Director Uribe-Villegas is a widely known authority on the goldwork of pre-Hispanic Colombia, with more than 30 years of research and several important publications, especially focused on technology and iconography of different archaeological styles and complexes from a comprehensive cultural approach. Along with curator García-Botero, they will contribute to the theoretical and empirical foundations of the exhibition to help establish the main themes of the exhibition and of the catalog. Their expertise will be also crucial to the identification and examination of relevant collections of Colombian archaeological and ethnographic objects preserved in different museum collections in the United States.

We are looking forward to continuing this collaboration with the LACMA and the Museum of Fine Arts, Houston, which has already proven to be highly fruitful and meaningful to all institutions, in order to bring to reality this exhibition in the following years.

Sincerely,

María Alicia Uribe Villegas
Director of the Gold Museum
Gold Museum



DEPARTMENT OF HISTORY
Humanities and Social Sciences Building
University of California
Santa Barbara, CA 93106-9410

Telephone: 805 893-4505
Fax: 805 893-7671
<http://www.history.ucsb.edu>

July 12, 2019

To whom it may concern,

I write to express my commitment and consultation on the exhibit *Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia*, organized jointly by the Los Angeles County Museum of Art, the Museo del Oro of Bogotá, Colombia, and the Museum of Fine Arts, Houston.

I am Assistant Professor of Colonial Latin American History at the University of California, Santa Barbara, and a specialist on the indigenous peoples of the region that is now Colombia in the sixteenth and seventeenth centuries. My research focuses on the experience of indigenous people under colonialism and efforts by Spanish authorities to investigate and document their histories, religious practices, and political structures in order to transform them into colonial subjects. My publications to date have focused on the emergence of ideas of race and difference in this period, the treatment of indigenous languages, religious conversion, the transformation of indigenous political and social structures, and the construction of colonial institutions and legal frameworks.

I have been consulting with the curators since December 2017, supporting their efforts to design the exhibition and select relevant objects — in particular the colonial books, manuscripts, and images that will complement the exhibition's indigenous objects. For this I have been in contact with the curators and participated in workshops held in Los Angeles and Bogotá. I can also confirm that I am contributing an essay to the catalogue provisionally entitled "Portable universe, paper kingdom: the Muisca in colonial historical, legal, and linguistic texts", concerning how enduring images and characterizations of the indigenous population of the central highlands of

modern-day Colombia, the Muisca, were created during the colonial period in works of history, legislation, and linguistics. These paper artefacts, so often taken for granted, were in fact key instruments of colonization and, after independence, of nation building, and continue to shape the way that Colombians think about their identities and their past.

It has been a great privilege to contribute to this groundbreaking exhibition. As a scholar I am thrilled to see how the exhibition is already stimulating new discussions on the indigenous history of Colombia and bringing these issues to new audiences. As a Colombian national attentive to current events and contemporary characterizations of my country, I think it could hardly come at a better time. The curators have my wholehearted support.

Please do not hesitate to contact me should you require any further information.

Sincerely,



Juan Fernando Cobo Betancourt, M.Phil. M.A. (Cantab.) Ph.D.

Assistant Professor of Colonial Latin American History

University of California, Santa Barbara

Santa Barbara, CA 93106

jcobo@history.ucsb.edu

Santa Marta, Colombia, July 29, 2019

To: Julia Burtenshaw, Ph.D.
Assistant Curator
Art of the Ancient Americas
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

Dear Dr Burtenshaw,

I am writing to express my strong support for the forthcoming exhibition, *Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia*, organized jointly by the Los Angeles County Museum of Art, the Museo del Oro of Bogotá, Colombia, and the Museum of Fine Arts, Houston.

I confirm that I am a consultant on this project and am contributing an essay for the exhibition catalogue.

Sincerely,

A handwritten signature in blue ink that reads "Santiago Giraldo". The signature is fluid and cursive, with the first name "Santiago" and last name "Giraldo" clearly distinguishable.

Santiago Giraldo, PhD
Executive Director
Fundación ProSierra Nevada de Santa Marta, Colombia
sgiraldo@prosierra.org

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Director
Latin America
Global Heritage Fund, U.S.A.
sgiraldo@globalheritagefund.org

(b) (6)



May 5, 2019

To whom it may concern,

I write to express my commitment to the exhibit “Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia”, organized jointly by the Los Angeles County Museum of Art, the Museo del Oro of Bogotá, Colombia, and the Museum of Fine Arts, Houston. The groundbreaking exhibit—which will feature some of the most remarkable objects ever made in Colombia, including intricately cast gold pendants, ceramic effigies, rare ancient textiles, as well as modern Amazonian featherworks—reframes how we approach ancient Colombian art by drawing on contemporary indigenous knowledge to evoke a worldview in which these ancient objects have value, meaning, and power.

As a social anthropologist, I have been involved in the study and understanding of the indigenous communities of Colombia throughout the last two decades, and I recognize the enormous value of this exhibit in cultural, artistic and educational terms.

I am also aware of the commendable effort that the organizing team has been making in the task of compiling, analyzing and interpreting the multiple pieces belonging to this collection. It has been a very professional research and with the highest scientific rigor.

Among its most important merits I would highlight three fundamental contributions: first, it is a magnificent occasion to know the art, the way of thinking and feeling of the native peoples of South America, through their most precious objects; second, it is a very fine work of compilation and cataloging of some of the best archaeological pieces in the hemisphere, which benefits the general public as well as the specialists; and thirdly, it allows a global understanding of the indigenous cultures of the Americas as a civilization, opening new spaces for the knowledge of our common human heritage.

In addition to serving as an adviser on the project, I will contribute an essay to the exhibition catalogue. It is called: “Shamanism: Philosophy, Ecology, Ethics. A perspective from Cognitive Anthropology”. The article develops the main topics of the exhibit “Portable Universe/El Universo en tus manos: Thought and Splendor of Indigenous Colombia” within an anthropological understanding of their native cultures, placing emphasis on their conception of

nature, time, space, social relations and ethical values. It is an introduction to the concept of the thought and philosophy of the native peoples of the Americas as a direct way to bring the public to understand and enjoy the content of this exhibition.

Sincerely,

A handwritten signature in black ink, appearing to be 'AJ', written over a horizontal line.

Ariel James

Professor Department of International Relations

Facultad de Ciencias Humanas y Sociales

Universidad Pontificia Comillas 3-5 – 28049 Madrid, Edificio B.

<https://web.upcomillas.es/profesor/ajames>

ajames@comillas.edu

June 17th, 2019.

To whom it may concern,

I write to express my commitment and consultation on the exhibit *Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia*, organized jointly by the Los Angeles County Museum of Art, the Museo del Oro of Bogotá, Colombia, and the Museum of Fine Arts, Houston. This exhibition will feature several different ancient musical instruments, such as shell-shaped ocarinas made of ceramic.

I am a professional flutist and I am involved in the process of evaluating which musical instruments of the collection can still be played and what pitches, if any, each one of them produces. Additionally, I will be recording each instrument in order to create a sound catalogue for the exhibit.

Sincerely,

A handwritten signature in black ink that reads "Alethia Lozano" followed by a stylized, large letter "B".

Alethia Lozano Birrueta

Principal Flutist, *Orquesta Filarmónica, UNAM*.

(b) (6)
(b) (6)

July 31, 2019

To: Julia Burtenshaw, Ph.D.
Assistant Curator
Art of the Ancient Americas
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036
Dear Dr. Burtenshaw,

I am writing to express my strong support for the forthcoming exhibition, Portable Universe/El Universo en tus Manos: Thought and Splendor of Indigenous Colombia, organized jointly by the Los Angeles County Museum of Art (LACMA), the Museo del Oro of Bogotá, Colombia, and the Museum of Fine Arts, Houston.

Conservation International is proud to be a partner in this important effort to showcase and appreciate Colombia's unique natural and cultural history. I have had the privilege to work with LACMA's team on their field visits to Colombia and the Santa Marta region in particular, visiting and filming at important sacred sites such as Kütünsama and adjacent communities and protected areas.

I am also pleased to confirm that I am contributing an essay for the exhibition catalogue regarding the Sierra Nevada de Santa Marta's irreplaceable avifauna and biodiversity.

Sincerely,

A handwritten signature in black ink, appearing to read 'John Edward Myers', with a stylized, flowing script.

John Edward Myers

Director of Social Innovation
Conservation International Colombia

Contributor
El Espectador

Museum Associates dba Los Angeles County Museum of Art (LACMA)
Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia
NEH Exhibition Implementation Proposal

Budget

Budget Form

OMB No 3136-0134
Expires 6/30/2021

Applicant Institution: *Museum Associates*

Project Director: *Diana Magaloni*

Project Grant Period: *06/01/2020 through 05/31/2022*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			06/01/2020- 5/31/2021		06/01/2021- 5/31/2022		N/A	
1. Salaries & Wages								
Project Director/Deputy Director, Curator of AoAA, Diana Magaloni	(b) (6) %		(b) (6)	15% for 12 mths	(b) (6)	15% for 5 mths; 5% for 4 mths		(b) (6)
Assistant Curator, Julia Burtenshaw	(b) (6) %		(b) (6)	50% for 12 mths	(b) (6)	60% for 5 mths; 15% for 4 mths		(b) (6)
Curatorial Administrator	(b) (6) %		(b) (6)	15% for 12 mths	(b) (6)	25% for 5 mths; 2% for 4 mths		(b) (6)
Head of Exhibitions, Carolyn Oakes	(b) (6) %		(b) (6)	10% for 6 mths	(b) (6)	10% for 6 mths; 2% for 6 mths		(b) (6)
Assistant Director, Victoria Behner	(b) (6) %		(b) (6)	5% for 1 mth	(b) (6)	5% for 5 mths		(b) (6)
Senior Exhibition Designer, Martin Szytk	(b) (6) %		(b) (6)	5% for 1 mth	(b) (6)	5% for 5 mths		(b) (6)
Manager of Gallery Media	(b) (6) %				(b) (6)	20% for 1 mth		(b) (6)
Gallery Media Coordinator	(b) (6) %				(b) (6)	20% for 1 mth		(b) (6)
Manager of Gallery Construction	(b) (6) %				(b) (6)	20% for 2 mths		(b) (6)
Publisher	(b) (6) %		(b) (6)	15% for 7 mths				(b) (6)

Managing Editor	(b) (6)	%	(b) (6)	10% for 2 mths				(b) (6)
Editor	(b) (6)	%	(b) (6)	40% for 7 mths				
Rights & Reproduction, Senior Associate	(b) (6)	%	(b) (6)	30% for 7 mths				(b) (6)
Supervising Photographer	(b) (6)	%	(b) (6)	100% for 1 mths		%		(b) (6)
Imaging Coordinator	(b) (6)	%	(b) (6)	25% for 1 mth		%		(b) (6)
Director, Graphic Design	(b) (6)				(b) (6)	15% for 5 mths		(b) (6)
Art Director	(b) (6)				(b) (6)	15% for 5 mths		(b) (6)
Senior Graphic Designer	(b) (6)				(b) (6)	35% for 5 mths		(b) (6)
Production Assistant	(b) (6)				(b) (6)	5% for 5 mths		(b) (6)
Assistant Director, Registration & Collection Information	(b) (6)				(b) (6)	5% for 5 mths; 15% for 3 mths		(b) (6)
Senior Associate Registrar, Exhibitions	(b) (6)		(b) (6)	25% for 3 mths	(b) (6)	50% for 4 mths; 80% for 2 mths		(b) (6)
Registration Administrator, Exhibitions	(b) (6)				(b) (6)	10% for 8 mths		(b) (6)
Senior Risk Management Associate	(b) (6)				(b) (6)	15% for 3 mths		(b) (6)
Manager, Art Prep & Installation	(b) (6)				(b) (6)	100%		(b) (6)
Supervising Art Preparator [2]	(b) (6) hours for a total of 200 hours each				(b) (6)	100%		(b) (6)
Senior Art Preparators [4]	(b) (6)/hour for a total of 160 hours each				(b) (6)	100%		(b) (6)
Art Preparator II [2]	(b) (6)/hour for a total of 160 hours				(b) (6)	100%		(b) (6)

Mount Maker	(b) (6)				(b) (6)	25% for 2 mths		(b) (6)
Senior Conservator, Objects, John Hirx	(b) (6)				(b) (6)	50% for 2 mths		(b) (6)
Objects Conservator	(b) (6)				(b) (6)	50% for 1 mth		(b) (6)
Matter/Framer	(b) (6)				(b) (6)	15% for 1 mth		(b) (6)
VP, Education and Public Programs, Naima Keith	(b) (6)				(b) (6)	2% for 3 mths		(b) (6)
Director, Adult Programs	(b) (6)				(b) (6)	5% for 4 mths		(b) (6)
Director, Youth & Family Programs	(b) (6)				(b) (6)	5% for 3 mths		(b) (6)
Senior Coordinator, Family Programs	(b) (6)				(b) (6)	10% for 3 mths		(b) (6)
Director, Gallery Learning, Kristin Bengtson	(b) (6)				(b) (6)	5% for 6 mths		(b) (6)
Education Coordinator for Teacher Programs	(b) (6)				(b) (6)	10% for 3 mths		(b) (6)
Docent Council Coordinator	(b) (6)				(b) (6)	10% for 5 mths		(b) (6)
Public Programs Coordinator	(b) (6)				(b) (6)	2% for 3 mths		(b) (6)
Communications Manager	(b) (6)				(b) (6)	15% for 3 mths		(b) (6)
Director of Marketing, John Rice	(b) (6)				(b) (6)	2% for 3 mths		(b) (6)
Marketing Manager	(b) (6)				(b) (6)	5% for 3 mths		(b) (6)
Creative Director of Digital Media, Agnes Stauber	(b) (6)		(b) (6)	30% for 9 mths; 10% for 1 mth				(b) (6)
2. Fringe Benefits								

Project Director/Deputy Director, Curator of AoAA, Diana Magaloni	(b) (6) fringe benefits and 19% of salary for contingent benefits and		(b) (6)	15% for 12 mths	(b) (6)	15% for 5 mths; 5% for 4 mths		(b) (6)
Assistant Curator, Julia Burtenshaw	same as above		(b) (6)	50% for 12 mths	(b) (6)	60% for 5 mths; 15% for 4 mths		(b) (6)
Curatorial Administrator	same as above		(b) (6)	15% for 12 mths	(b) (6)	25% for 5 mths; 2% for 4 mths		(b) (6)
Head of Exhibitions, Carolyn Oakes	same as above		(b) (6)	10% for 6 mths	(b) (6)	10% for 6 mths; 2% for 6 mths		(b) (6)
Assistant Director, Victoria Behner	same as above		(b) (6)	5% for 1 mth	(b) (6)	5% for 5 mths		(b) (6)
Senior Exhibition Designer, Martin Sztyk	same as above		(b) (6)	5% for 1 mth	(b) (6)	5% for 5 mths		(b) (6)
Manager of Gallery Media	same as above				(b) (6)	20% for 1 mth		(b) (6)
Gallery Media Coordinator	same as above				(b) (6)	20% for 1 mth		(b) (6)
Manager of Gallery Construction	same as above				(b) (6)	20% for 2 mths		(b) (6)
Publisher	same as above		(b) (6)	15% for 7 mths				(b) (6)
Managing Editor	same as above		(b) (6)	10% for 2 mths				(b) (6)
Editor	same as above		(b) (6)	40% for 7 mths				(b) (6)
Rights & Reproduction, Senior Associate	same as above		(b) (6)	30% for 7 mths				(b) (6)
Supervising Photographer	same as above		(b) (6)	100% for 1 mths				(b) (6)
Imaging Coordinator	same as above		(b) (6)	25% for 1 mth				(b) (6)
Director, Graphic Design	same as above				(b) (6)	15% for 5 mths		(b) (6)

Art Director	same as above				(b) (6)	15% for 5 mths		(b) (6)
Senior Graphic Designer	same as above				(b) (6)	35% for 5 mths		(b) (6)
Production Assistant	same as above				(b) (6)	5% for 5 mths		(b) (6)
Assistant Director, Registration & Collection Information	same as above				(b) (6)	5% for 5 mths; 15% for 3 mths		(b) (6)
Senior Associate Registrar, Exhibitions	same as above		(b) (6)	25% for 3 mths	(b) (6)	50% for 4 mths; 80% for		(b) (6)
Registration Administrator, Exhibitions	same as above				(b) (6)	10% for 8 mths		(b) (6)
Senior Risk Management Associate	same as above				(b) (6)	15% for 3 mths		(b) (6)
Manager, Art Prep & Installation	same as above				(b) (6)	100%		(b) (6)
Supervising Art Preparator [2]	same as above				(b) (6)	100%		(b) (6)
Senior Art Preparators [4]	same as above				(b) (6)	100%		(b) (6)
Art Preparator II [2]	same as above				(b) (6)	100%		(b) (6)
Mount Maker	same as above				(b) (6)	25% for 2 mths		(b) (6)
Senior Conservator, Objects, John Hirx	same as above				(b) (6)	50% for 2 mths		(b) (6)
Objects Conservator	same as above				(b) (6)	50% for 1 mth		(b) (6)
Matter/Framer	same as above				(b) (6)	15% for 1 mth		(b) (6)
VP, Education and Public Programs, Naima Keith	same as above				(b) (6)	2% for 3 mths		(b) (6)
Director, Adult Programs	same as above				(b) (6)	5% for 4 mths		(b) (6)
Director, Youth & Family Programs	same as above				(b) (6)	5% for 3 mths		(b) (6)

Senior Coordinator, Family Programs	same as above				(b) (6)	10% for 3 mths		(b) (6)
Director, Gallery Learning, Kristin Bengtson	same as above				(b) (6)	5% for 6 mths		(b) (6)
Education Coordinator for Teacher Programs	same as above				(b) (6)	10% for 3 mths		(b) (6)
Docent Council Coordinator	same as above				(b) (6)	10% for 5 mths		(b) (6)
Public Programs Coordinator	same as above				(b) (6)	2% for 3 mths		(b) (6)
Communications Manager	same as above				(b) (6)	15% for 3 mths		(b) (6)
Director of Marketing, John Rice	same as above				(b) (6)	2% for 3 mths		(b) (6)
Marketing Manager	same as above				(b) (6)	5% for 3 mths		(b) (6)
Creative Director of Digital Media, Agnes Stauber			(b) (6)	30% for 9 mths; 10% for 1 mth				(b) (6)
3. Consultant Fees								
Educational Honorariums [2] for public lectures			\$2,000					\$2,000
4. Travel								
1 courier for installation at MFAH; 3 days; from Providence, RI	Subsistence: \$1,080; Airfare: \$750				\$1,830			\$1,830
1 courier for installation at MFAH; 2 days; from Berkeley, CA	Subsistence: \$790; Airfare: \$250				\$1,040			\$1,040
1 courier for installation at MFAH; 6 days; from Los Angeles, CA	Subsistence: \$1,960; Airfare: \$700				\$2,660			\$2,660

1 couriers for installation at MFAH; 5 days; from New York, NY	Subsistence: \$1,680; Airfare: \$750				\$2,430			\$2,430
1 courier for installation at MFAH; 3 days, from New York, NY	Subsistence: \$1,080; Airfare: \$750				\$1,830			\$1,830
1 courier for installation at MFAH; 5 days; from Washington, D.C.	Subsistence: \$790; Airfare: \$250				\$2,430			\$2,430
2 LACMA staff for installation at MFAH; 14 days; from Los Angeles, CA	2 subsistencies/14 days: \$4,360/person; 2 Airfare: \$750/person				\$10,220			\$10,220
1 courier for installation at MFAH; 3 days; from Toronto, Canada	Subsistence: \$1080; 1 Airfare: \$750				\$1,830			\$1,830
6 couriers for installation at MFAH; 6 days; from Bogota, Colombia	6 subsistencies/6 days: \$4,360/person; 6 Airfares: \$6,000				\$62,160			\$62,160
2 MFAH staff for installation at LACMA; 14 days; from Houston	2 subsistencies/14 days: \$4,360/person; 2 Airfare: \$750/person				\$10,220			\$10,220
3 couriers for transfer to LACMA; 6 days; from Bogota, Colombia	3 subsistencies/6 days: \$4,360/person; 3 Airfares: \$6,000				\$31,080			\$31,080
1 courier for deinstallation at LACMA; 3 days; from Providence, RI	Subsistence: \$1,080; Airfare: \$750				\$1,830			\$1,830
1 courier for deinstallation at LACMA; 2 days; from Berkeley, CA	Subsistence: \$790; Airfare: \$250				\$1,040			\$1,040
1 courier for deinstallation at LACMA; 6 days; from Houston, TX	Subsistence: \$1,960; Airfare: \$700				\$2,660			\$2,660

1 couriers for deinstallation at LACMA; 5 days; from New York, NY	Subsistence: \$1,680; Airfare: \$750				\$2,430			\$2,430
1 courier for deinstallation at LACMA; 3 days, from New York, NY	Subsistence: \$1,080; Airfare: \$750				\$1,830			\$1,830
1 courier for deinstallation at LACMA; 5 days; from Washington, D.C.	Subsistence: \$790; Airfare: \$250				\$2,430			\$2,430
1 courier for deinstallation at LACMA; 3 days; from Toronto, Canada	Subsistence: \$1080; 1 Airfare: \$750				\$1,830			\$1,830
6 couriers for deinstallation at LACMA; 6 days; from Bogota, Colombia	6 subsistencies/6 days: \$4,360/person; 6 Airfares: \$6,000				\$62,160			\$62,160
5. Supplies & Materials								
Building Supplies					\$75,000			\$75,000
AV & Digital Equipment					\$5,000			\$5,000
Hardware and Mounts					\$2,000			\$2,000
Gallery Graphics					\$37,500			\$37,500
Conservation Supplies					\$5,000			\$5,000
6. Subawards								
								\$0
7. Other Costs								
Catalogue			\$88,640					\$88,640
Education Programming					\$33,113			\$33,113
In-gallery Video Production			\$10,000					\$10,000
Loan Fees			\$5,000					\$5,000
Packing and Crating			\$86,615					\$86,615
Shipping - Collection			\$135,495					\$135,495
Shipping - Intervene					\$62,527			\$62,527
Shipping - Dispersal					\$137,189			\$137,189

Conservation and Preparation			\$20,000					\$20,000
Rights & Licensing Fees			\$5,000					\$5,000
8. Total Direct Costs	Per Year		\$564,304		\$806,902		\$0	\$1,371,206
9. Total Indirect Costs								
a. Rate:								
b. Federal Agency:	Per Year		\$0		\$0		\$0	\$0
Effective Period: N/A								
10. Total Project Costs	(Direct and Indirect costs for entire project)							\$1,371,206
11. Project Funding								
			a. Requested from NEH				Outright:	\$400,000
							Federal Matching Funds:	\$0
							TOTAL REQUESTED FROM NEH:	\$400,000
			b. Cost Sharing				Applicant's Contributions:	\$946,206
							Third-Party Cash Contributions:	\$0
							Third-Party In-Kind Contributions:	\$0
							Project Income:	\$25,000
							Other Federal Agencies:	\$0
							TOTAL COST SHARING:	\$971,206
12. Total Project Funding								\$1,371,206

Total Project Costs must be equal to Total Project Funding ----> (\$1,371,206 = \$1,371,206 ?)
 Third-Party Contributions must be
 greater than or equal to Requested Federal Matching Funds ----> (\$0 ≥ \$0 ?)

Museum Associates dba Los Angeles County Museum of Art (LACMA)
Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia
NEH Exhibition Implementation Proposal

Bibliography

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Museum Associates dba Los Angeles County Museum of Art (LACMA)
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Museum Associates dba Los Angeles County Museum of Art (LACMA)
Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia
NEH Exhibition Implementation Proposal

Additional Information

Museum Associates dba Los Angeles County Museum of Art (LACMA)
Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia
NEH Exhibition Implementation Proposal: Additional Information

TRAVELING EXHIBITION

Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia will be on view at the Museum of Fine Arts, Houston (June 20 to September 19, 2021) and the Los Angeles County Museum of Art (October 31, 2021 to February 20, 2022). The organizational structure and checklist will be identical at both venues.

July 29, 2019

National Council on the Humanities
400 7th Street
Washington, DC 20506

Gary Tinterow
Director

Dear Council Members,

The Museum of Fine Arts, Houston (MFAH) offers its support of the exhibition “Portable Universe: Thought and Splendor in Indigenous Colombia” and for the associated grant application submitted by Diana Magaloni and Julia Burtenshaw of the Los Angeles County Museum of Art (LACMA).

The MFAH is committed to excellence in the exhibition of Ancient American (Pre-Colombian) art in general, and fine metalwork in particular. We have one of the premier collections of Ancient American metalwork in the United States, totaling over 2,900 pieces from every major producing center of metalwork in the Americas as part of our Glassell Collection of Ancient American Gold. Especially rich in fine work from Colombia, many items from our collection will be featured in the Portable World exhibition. The MFAH’s collection is also an important part of our larger engagement with the art of Latin America, both ancient and modern, and to the cultivation of audiences for key traditions in the history of the Americas.

For this reason, the MFAH engaged with “Portable Universe” at an early stage, and we will be the first venue for the exhibition in summer 2021. We are, therefore, committed to it and will support the LACMA organizing team in its realization.

Sincerely,



Gary Tinterow
Director

WORK SAMPLE FOR SECONDARY DIGITAL COMPONENTS

To fully conceptualize the artworks on view in *Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia*, Drs. Magaloni and Burtenshaw have worked closely with Agnes Stauber, Creative Director for Digital Media in LACMA's Web and Digital Media department, on an accompanying film. Stauber traveled with the co-curators on a number of research trips, capturing footage that will provide context and graphics within the exhibition. It will also be edited and supplemented by additional interviews with the curators, conservators, and indigenous consultants for the creation of a 15-part documentary series on the process of investigating ancient Colombian art, as well as the creation of the exhibition. This documentary will be featured on lacma.org and the museum's YouTube and Vimeo pages, helping to reach audiences far beyond Southern California.

The following URL's are examples of past works created by Stauber and LACMA's Web and Digital Media department:

- Short film on NuMu: <https://vimeo.com/306977453/7a9c5e7808>

A 30-minute short film on Nuevo Museo del Arte Contemporáneo (NuMu), the first museum dedicated to contemporary art in Guatemala. It was created by two artists who saw the lack of support for contemporary art by the country's government as a challenge to create their own way of support. NuMu traveled from Guatemala to Los Angeles in the summer of 2017 and was installed on LACMA's campus as part of the exhibition *A Universal History of Infamy*.

- Short film on Art + Technology Lab artist Tavares Strachen:
<https://www.youtube.com/watch?v=-j0bkr4ozeE&list=PLJy-HLfC3xxCYHoK6XA1-BkJW9gNidlhD&index=1>

On December 8, 2018, LACMA Art + Technology Lab grant recipient Tavares Strachan launched his project ENOCH into space. Created in collaboration with LACMA, Strachan's ENOCH is centered around the development and launch of a 3U satellite that brings to light the forgotten story of Robert Henry Lawrence Jr., the first African American astronaut selected for any national space program. In this new body of work, Strachan combines hidden histories, traditions of ancient Egypt, Shinto rituals and beliefs, and the history of exploration. The short film goes behind-the-scenes and presents the artist's perspective on the project.

- *Artist on Art* video series: <https://www.youtube.com/watch?v=6bLVOcYD2PE&list=PLJy-HLfC3xxB4VR-HwjjeUAtv-khgcd0>

LACMA's *Artists on Art* videos offer insights into works in the museum's encyclopedic collection that have inspired and informed artists working today. Looking at art through their eyes, viewers hear directly from artists about works that intrigue them and have fed their own creativity. Featured artists include John Baldessari, Betye Saar, Catherine Opie, Mark Grotjahn, Ed Ruscha, Helen Pashgian, Analia Saban, and many more.

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INFORMATION ON PUBLIC ACCESSIBILITY AND ADMISSION

Los Angeles County Museum of Art (LACMA)

LACMA's audience goal is to progressively expand and serve audiences of all ages, ethnicities, and socio-economic backgrounds both on- and off-site by creating welcoming and user-oriented environments and programs. To that end, LACMA will present *Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia* as part of general admission, which provides access to all of LACMA's permanent galleries and special exhibitions. In addition, the museum provides six hours of free admission on the second Tuesday of each month for all audiences, and after three pm every weekday for Los Angeles County residents. LACMA's *Arts for NexGen* program also offers free admission to youth 17 and under living in Los Angeles County, as well as one accompanying adult throughout the year. All youth 12 years and under also receive free admission year round. From Armed Services Day through Labor Day, the museum provides free general admission to the nation's active-duty military personnel and up to five family members—including U.S. Air Force, Army, Navy, Marines, National Guard, Coast Guard, National Guard and Reserve, U.S. Public Health Commissioned Corps, and NOAA Commissioned Corps—as a participant in the Blue Star Museums program.

Museum of Fine Arts, Houston (MFAH)

The MFAH provides 11 hours of free general admission per month on the first Thursday of the month for all audiences and offers free admission year-round to children under 12 years and younger. The museum also provides free general admission to the nation's active-duty military personnel and up to five family members through the Blue Star Museums program. Free general admission is provided to students of institutions that are part of the University Partnership Program (eight local institutions in total including University of Houston and Rice University). Finally, recipients of the Lone Star Card, Texas's EBT system to provide access to SNAP (Supplemental Nutrition Assistance Program) and TANF (Temporary Assistance for Needy Families), receive free general admission for up to six people per card.

PUBLICATIONS

Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia will be accompanied by a 430-page fully-illustrated publication globally distributed by DelMonico Books/Prestel with a minimum print run of 2,000 and a retail price of \$85. Edited by Dr. Diana Magaloni, Deputy Director, Program Director & Dr. Virginia Fields Curator of the Art of the Ancient Americas, and Director of Conservation, LACMA, and Dr. Julia Burtenshaw, Assistant Curator, Art of the Ancient Americas, LACMA, the publication will comprise 19 original research essays and entries, as well as a complete object checklist documenting the exhibition. The book will open with a joint introduction written by Drs. Magaloni and Burtenshaw and will be divided into three sections as follows: The Colombian Past, Present, and a Different Worldview; Dismantling Stereotypes; and Methods of Knowledge. All titles are tentative.

Forewords

- i. Museum Directors' joint forward by Michael Govan, CEO and Wallis Annenberg Director, LACMA, and Gary Tinterow, Director, MFAH
- ii. Curators' joint forward by Drs. Magaloni and Burtenshaw

1. The Colombian Past, Present, and a Different Worldview

- a) *Introduction* by Wade Davis, anthropologist, ethnobotanist
The cultural richness of Colombia, and how it has managed to preserve its cultural heritage (1991 constitution) in spite of decades of armed conflict. This essay focuses on why the study and preservation of indigenous knowledge matters.
- b) *The Cultures of Ancient Colombia* by Dr. Julia Burtenshaw
An overview of the Colombian past including its cultures, art styles, technology, social structures. Emphasis is on the diversity of past Colombian cultures, their stability over time, and why empires/urbanized societies are not equal to "civilization" as per the European point of view.
- c) *Arhuaco Indigenous Worldview* by Mamo Camilo and Jaison Perez Villafana, Arhuaco leaders, with Dr. Magaloni
The indigenous message of creation and balance and the role of objects and humans in maintaining the world. (Based on interviews and transcripts held at various archaeological and modern sacred sites in Colombia in 2018 and 2019.)

2. Dismantling Stereotypes

- a) *The Invention of History* by Carlo Emilio Piazzini Suárez, Professor, Universidad de Antioquia
How the Colombian indigenous past is an invention of the modern age. The conception of objects from ancient Colombia has changed over time, from seeing them as treasure, curiosities, diplomatic gifts, to inalienable national heritage, and agents of various political discourses.
- b) *Muisca Historical Documents* by Dr. Juan Cobo Betancourt, Assistant Professor, Department of History, University of California, Santa Barbara
Research on new historical documents reveals how cultural diversity (including language) was erased in the process of the European conquest and the subsequent writing of history.

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Paramount Muisca chiefs and glorious battles were invented in the writing of a national history. Reading between the lines of historical documents allows new insights into Colombian indigenous religions, which have been defined according to information coming out of the much better-known indigenous histories of Peru and Mexico.

- c) *European Concepts of Gold & Treasure* by Dr. Thomas B.F. Cummins, Dumbarton Oaks Professor of Pre-Columbian and Colonial Art, Department of History of Art + Architecture, Harvard University
An in depth look how the concept of gold differs between indigenous and European viewpoints, focusing on early colonial Muisca documents and comparisons with objects.
- d) *Shamanism* by Dr. Ariel James, Associate Professor, Department of International Relations, Comillas Pontifical University
The sophisticated nature of shamanistic philosophy. Indigenous worldview is not simply animist or superstitious, but highly philosophical and complex.

Sidebars:

- i. Dr. Carlos David Londoño Sulkin, Professor, University of Regina
A look at the fundamental importance of sacred plants (in particular coca and tobacco) to the indigenous Colombian idea of identity and self.
- ii. Dr. Carlos López Castaño, Professor, Universidad Tecnológica de Pereira
A brief outline of how the landscape was changed by human interference, including the creation of anthropogenic forests.
- iii. Santiago Muñoz Arbelaez, Ph.D. candidate, University of Yale
An insight into the value of textiles for the Muisca people.

3. Methods of Knowledge

- a) *Archaeology and the Past* by Dr. Santiago Giraldo, Director for Latin America, Colombia Heritage Program of the Global Heritage Fund
Colombian indigenous past from perspective of archaeology with the Sierra Nevada de Santa Marta and Tairona culture as a case study. This essay also outlines the methodology / challenges of archaeology in Colombia and the complex political implications of managing sites with indigenous, national, and international stakeholders, such as Ciudad Perdida.
- b) *Metalworking and Technology* by María Alicia Uribe, Director, Museo del Oro, Bogotá, Colombia, and Dr. Marcos Martinon-Torres, Pitt-Rivers Professor of Archaeological Science, Department of Archaeology, University of Cambridge
An overview of the latest research and information regarding specific past gold working technologies and styles. This essay compares and contrasts the use of different techniques and materials by ancient artists and discusses the sophistication and significance of those technological choices, which clearly had symbolic meanings.
- c) *Metalworking Symbolism* by Dr. Ana Maria Falchetti, independent researcher and member of the Academia Colombiana de Historia
The meanings of metalworking technology based on what indigenous people value about gold/copper in their metalworking processes. This essay makes use of modern indigenous mythology about bees and wax, fertility, color, and the odors of metals to give an insight into

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the complex values that indigenous Colombians have for metals and metalwork, and applies this information to help us better understand and appreciate ancient metal objects.

- d) *La Casa Comun* by Luis Cayón, Adjunt Professor, Departamento de Antropologia, Universidade de Brasília
Overview of the Amazonian indigenous ways of thinking, including the meanings of the indigenous house as a metaphor of the cosmos. The roles that objects and materials play in indigenous ontology.

Sidebars:

- i. John Meyers, Director of Social Innovation for Conservation
International Colombia
Conservation viewpoint on richness/biodiversity and natural environments in Colombia, including birds.
- ii. Francisco Chimonero Nuibita, indigenous Kogi guide
Meaning and symbolism of birds for the Kogi of the Sierra Nevada de Santa Marta
- iii. Héctor García Botero, Museo del Oro Bogotá
The art and meaning of repairs in ancient gold objects.
- iv. Drs. Magaloni and Burtenshaw, LACMA
The work of Dimitr Karadimas on the mythology and iconography of the Nariño.
- v. Drs. Magaloni and Burtenshaw, LACMA
A visit to the houses for the dead—San Agustín & Tierradentro—and the interpreting a society based only on its cemeteries.

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Object List and Illustrations

Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia

October 31, 2021 - February 20, 2022

Total Number of Artworks: 415





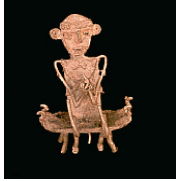

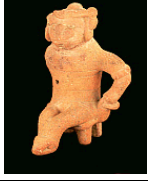


Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Bowl with ritual scene inside	900–1600 CE	Ceramic	4 5 × 8 7 × 4 4 in (11 5 × 22 × 11 2 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Figure seated on a stool	600–1600 CE	Gold alloy	4 1 × 2 0 × 0 5 in (10 3 × 5 1 × 1 3 cm)	Museum of Fine Arts, Houston	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 8 × 1 9 in (4 6 × 4 8 cm)	Museum of Fine Arts, Houston	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Votive figure	600–1600 CE	Gold alloy	3 3 × 1 3 in (8 3 × 3 3 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 3 × 1 4 in (5 9 × 3 5 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Votive figure	600–1600 CE	Gold alloy	4 5 × 2 8 in (11 4 × 7 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Figure	900–1600 CE	Ceramic	5 4 × 3 4 in (13 7 × 8 6 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Figure	500 BCE–500 CE	Ceramic	25 0 × 14 5 × 13 in (63 5 × 36 8 × 33 cm)	Metropolitan Museum of Art	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Figure	700–1600 CE	Ceramic	9 4 × 5 2 in (24 × 13 2 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Figure	700–1600 CE	Ceramic	6 2 × 3 6 in (15 8 × 9 2 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Seated figure	600–1700 CE	Ceramic	8 11/16 × 4 5/16 in (22 × 11 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Seated female with Patterned Skirt		Ceramic		Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown		700–1600 CE	Black on red and cream resist painted ceramic	9 1/4 × 5 1/8 in (23 5 × 12 95 cm)	Los Angeles County Museum of Art	Confirmed	Section I: Creative Thought: Conceiving the World
	Unknown	Stool / seat	20th century	Wood (Ethnographic)	5 9 × 17 3 × 9 4 in (15 × 44 × 24 cm)	National Museum of the American Indian	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Stool / seat	1 BCE–700 CE	Ceramic	16 6 × 8 8 in (42 2 × 22 4 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Lime dipper with figure with big earrings	200 BCE–1300 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Limestick	200 BCE–1300 CE	Gold alloy	11 7 × 0 7 in (29 6 × 1 7 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Limestick	200 BCE–1300 CE	Gold alloy	8 7 × 0 9 in (22 2 × 2 4 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Lime container	300–1600 CE	Gold alloy	5 6 × 2 4 in (14 3 × 6 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World








Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Coca bag	600–1600 CE	Cotton	4 7 × 4 1 × 3 1 in (12 × 10 5 × 8 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Unknown	Lime container & stick	late 20th century	Gourd, lime	7 9 × 1 6 × 1 6 in (20 × 4 × 4 cm)	Museo del Oro, Bogota	Pending	Section I: Creative Thought: Conceiving the World
	Bernardo de Lugo	Gramatica en la lengva general del Nvevo Reyno, llamada Mosca	1619	Illustrated manuscript	5 9 in (15 cm)	University of California, Berkeley	Pending	Section II: The Invention of History: The 16th Century
	Unknown	Imagined Muisca Rulers – Piedrahita Book II	1688	Illustrated manuscript	12 2 in (31 cm)	John Carter Brown Library at Brown University	Pending	Section II: The Invention of History: The 16th Century
	Unknown	Imagined Muisca Rulers – Piedrahita Book II	1688	Illustrated manuscript	12 2 in (31 cm)	John Carter Brown Library at Brown University	Pending	Section II: The Invention of History: The 16th Century
	Sir Francis Drake	Histoire Naturelle des Indes	16th century	Illustrated manuscript	11 8 × 8 3 in (30 × 21 cm)	The Morgan Library & Museum	Pending	Section II: The Invention of History: The 16th Century
	Theodor de Bry	Amercae		Illustrated manuscript		The Huntington Library, Art Collections, and Botanical Gardens	Pending	Section II: The Invention of History: The 16th Century
	Gonzalo Fernández de Oviedo y Valdés	La Historia General y Natural de las Indias	1535	Book		The Huntington Library, Art Collections, and Botanical Gardens	Pending	Section II: The Invention of History: The 16th Century
	Juan de Castellanos	Primera parte, de las Elegías de varones illvstres de Indias	1589	Book		The Huntington Library, Art Collections, and Botanical Gardens	Pending	Section II: The Invention of History: The 16th Century
	Theodor de Bry	Amercae	1599	Book		The Huntington Library, Art Collections, and Botanical Gardens	Pending	Section II: The Invention of History: The 16th Century

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Casa de Moneda, Bogotá, Colombia	Coin	1635	Metal	1 in (27 mm)	Museo del Oro, Bogota	Pending	Section II: The Invention of History: The 16th Century
	Casa de Moneda, Bogotá, Colombia	Coin	1635	Metal	1 in (27 mm)	Museo del Oro, Bogota	Pending	Section II: The Invention of History: The 16th Century
	Casa de Moneda, Bogotá, Colombia	Coin	1630s	Metal	1 in (27 mm)	Museo del Oro, Bogota	Pending	Section II: The Invention of History: The 16th Century
	Casa de Moneda, Bogotá, Colombia	Coin	1657	Metal		Museo del Oro, Bogota	Pending	Section II: The Invention of History: The 16th Century
	Unknown	Mask	1600 BCE–100 CE	Gold alloy	5 3 × 6 3 in (13 5 × 16 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Mask	200 BCE–1300 CE	Gold alloy	6 × 7 6 in (15 3 × 19 2 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Mask	100 BCE–400 CE	Gold alloy	11 3 × 15 in (28 8 × 38 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Mask	500 BCE–500 CE	Ceramic	5 7 × 7 5 in (14 4 × 19 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Lime container	200 BCE–1300 CE	Gold alloy	2 1 × 2 5 in (5 3 × 6 3 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Pendant	200 BCE–1000 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia









Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Pendant	200 BCE–1000 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Breastplate	200 BCE–1300 CE	Gold alloy	8 0 × 6 3 in (20 3 × 16 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Vessel	200 BCE–1000 CE	Ceramic	7 7/8 × 10 7/8 in (20 × 27 7 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Seated male cylinder figural jar (canastero) with incised features & elaborate headdress	1000 BCE–100 CE	Ceramic	7 7/8 × 4 5/8 in (20 07 × 11 68 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Male anthropomorphic effigy jar	1000 BCE–100 CE	Red brown slip ceramic	10 13/16 × 6 3/8 × 6 1/2 in (27 46 × 16 19 × 16 51 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Two tiered supine female effigy vessel (alcarraza)	1000 BCE–100 CE	Red brown slip ceramic	8 3/4 × 8 3/4 in (22 23 × 22 23 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Seated male figural cylinder jar (canastero) with elaborate headdress & incised features	1000 BCE–100 CE	Brown slip ceramic	9 3/4 × 7 in (24 77 × 17 78 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Breastplate	200 BCE–1300 CE	Gold alloy	8 9 × 10 8 in (22 5 × 27 5 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Breastplate	200 BCE–1300 CE	Gold alloy	7 1 × 8 9 in (18 × 22 5 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Vessel with Facial Features and Nose Ring	800–1600 CE	Red slip ceramic	14 × 12 1/8 in (35 56 × 30 8 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia


Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Vessel with Facial Features and Open Mouth as the Spout	800–1600 CE	Ceramic	13 × 11 in (33.02 × 27.94 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Standing figure	650–1600 CE	Ceramic	7.5 × 2.4 × 1.6 in (19 × 6 × 4 cm)	National Museum of the American Indian	Pending	Section III: The People of Ancient Colombia
	Unknown	Container	100 BCE–400 CE		8.3 × 8.3 in (21 × 21 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Pectoral	100 BCE–400 CE		14.7 × 18.8 in (37.3 × 47.7 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Human Figure	200 BCE–200 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section III: The People of Ancient Colombia
	Unknown	Votive figure	600–1600 CE	Gold alloy	4.8 × 1.2 in (12.2 × 3 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Votive figure	600–1600 CE	Gold alloy	5 7/8 in	Metropolitan Museum of Art	Pending	Section III: The People of Ancient Colombia
	Unknown	Muisca Figure		Ceramic		Grinnell, Mechaz And Greg	Pending	Section III: The People of Ancient Colombia
	Unknown	Crouching Female Figure with Headdress		Ceramic and red pigment	9 1/2 × 6 × 4 3/8 in (24.13 × 15.24 × 11.11 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Standing Female Figure	600–200 BCE	Ceramic	3.5 × 2.7 in (9 × 6.9 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Standing Female with Decorated Body	1–1600 CE	Ceramic	9 1/2 × 7 × 4 in (24 13 × 17 78 × 10 16 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Female Figure	600–1200 CE	Ceramic	10 1/2 × 7 × 3 1/4 in (26 67 × 17 78 × 8 26 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Figure	200 BCE–1000 CE	Ceramic	7 9 × 9 9 in (20 1 × 25 1 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Pendant	200 BCE–1000 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Pendant	200 BCE–1000 CE	Gold alloy	1 8 × 1 2 in (4 6 × 3 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Anthro/zoom tetrapodal double spouted strap handled vessel (alcarraza) with incised geom designs & applied serpents		Orange brown slip ceramic	9 × 8 1/4 in (22 86 × 20 96 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Anthropozoomorphic pectoral	1 BCE–700 CE	Gold alloy	11 2 × 5 9 in (28 5 × 15 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Anthropozoomorphic pectoral	1 BCE–700 CE	Gold alloy	5 9 × 3 7 in (14 9 × 9 4 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Vessel with antropomorphic features				Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Pendant	500 BCE–700 CE	Gold alloy	3 9 × 2 6 in (9 9 × 6 5 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Seated figure gold poporo	500 BCE–700 CE	Gold alloy		National Museum of the American Indian	Pending	Section III: The People of Ancient Colombia
	Unknown	Vessel with female forms on both sides	500 BCE–700 CE	Ceramic	7 3 in (18 5 cm)	National Museum of the American Indian	Pending	Section III: The People of Ancient Colombia
	Unknown	Face neck bottle	700–1600 CE	Ceramic	8 9 × 5 in (22 5 × 12 7 cm)	Metropolitan Museum of Art	Pending	Section III: The People of Ancient Colombia
	Unknown	Figure jar with elaborate bar nosering and strap handles for carrying	700–1600 CE	Ceramic	9 1 × 7 1 × 5 9 in (23 × 18 × 15 cm)	National Museum of the American Indian	Pending	Section III: The People of Ancient Colombia
	Unknown	Nosering	700–1600 CE	Gold alloy	1 3 × 8 2 in (3 3 × 20 9 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Pendant	200–900 CE	Stone	4 1 × 1 8 in (10 3 × 4 5 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Spiral Ornament	200–900 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section III: The People of Ancient Colombia
	Unknown	Spiral Ornament	1–1600 CE	Gold alloy	4 3 × 6 3 × 0 9 in (10 8 × 15 9 × 2 4 cm)	Museum of Fine Arts, Houston	Pending	Section III: The People of Ancient Colombia
	Unknown	Spiral Ornament	1–1600 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section III: The People of Ancient Colombia
	Unknown	Rare bowl with geom painted designs	200–600 CE	Red on cream ceramic	7 3/4 × 9 3/4 in (19 69 × 24 77 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Pendant	900–1600 CE	Gold alloy	3 7 × 4 7 in (9 5 × 11 9 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Pendant	900–1600 CE	Gold alloy	2 8 × 2 3 in (7 2 × 5 9 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Figura	900–1600 CE	Ceramic		Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Nosering	900–1600 CE	Gold alloy	2 5 × 3 in (6 4 × 7 5 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Flute	900–1600 CE	Ceramic		Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Semilunar earrings with filigree part of a pair	900–1600 CE	Golden Tumbaga		Museum of Fine Arts, Houston	Pending	Section III: The People of Ancient Colombia
	Unknown	Semilunar earrings with filigree part of a pair	900–1600 CE	Golden Tumbaga		Museum of Fine Arts, Houston	Pending	Section III: The People of Ancient Colombia
	Unknown	Vessel with facial features and nose ring		Ceramic		Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Double chambered vessel with antropomorphic figures		Ceramic		Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Figure	900–1600 CE	Ceramic	9 1 × 6 9 in (23 × 17 5 cm)	Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Cauca vessel		Ceramic		Grinnell, Mechas And Greg	Pending	Section III: The People of Ancient Colombia
	Unknown	Seated Male Figure with Headdress	700–1600 CE	Resist painted ceramic	10 1/8 × 9 1/4 × 4 3/4 in (25 72 × 23 5 × 12 07 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Standing figure with ornate headdress	500 BCE–500 CE	Ceramic		Museo del Oro, Bogota	Pending	Section III: The People of Ancient Colombia
	Unknown	Head fragment	500 BCE–500 CE	Ceramic	3 × 2 1/8 in (7 62 × 5 33 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Elongated head fragment	500 BCE–500 CE	Ceramic	5 1/4 × 3 1/2 in (13 34 × 8 89 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Nose ornament with hands	600–1600 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section III: The People of Ancient Colombia
	Unknown	Griton		Ceramic		Grinnell, Mechas And Greg	Pending	Section III: The People of Ancient Colombia
	Unknown	Nariño bowl		Ceramic		Grinnell, Mechas And Greg	Pending	Section III: The People of Ancient Colombia
	Unknown	"Gritón" Figure Jar with Resist painted designs	750–1600 CE	Black on red resist painted ceramic	3 1/2 × 3 1/2 in (8 89 × 8 89 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia
	Unknown	Footed Bowl with Anthropomorphic Figure	1250–1600 CE	Resist painted ceramic	7 15/16 in (20 16 cm)	Los Angeles County Museum of Art	Confirmed	Section III: The People of Ancient Colombia











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Serankua disk	200–900 CE	Gold alloy	5 4 × 5 4 in (13 8 × 13 8 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Serankua disk	200–900 CE	Gold alloy	6 5 × 12 0 × 0 1 in (16 5 × 30 5 × 0 3 cm)		Pending	Section IV: House, World, Cosmos
	Unknown	Votive figure as cacique cercado	600–1600 CE	Gold alloy	3 1 × 2 8 in (7 9 × 7 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Votive figure as cacique cercado	600–1600 CE	Gold alloy	1 1 × 2 4 in (2 9 × 6 1 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Votive figure as cacique cercado	600–1600 CE	Gold alloy	2 9 × 1 2 in (7 3 × 3 1 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Votive figure as cacique cercado	600–1600 CE	Gold alloy	2 9 × 1 2 in (7 3 × 3 1 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Circlet	600–1600 CE	Gold alloy		Metropolitan Museum of Art	Pending	Section IV: House, World, Cosmos
	Unknown	Serankua	200–900 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section IV: House, World, Cosmos
	Unknown	Fragment of Cacique as the cercado (enclosure)	600–1600 CE	Ceramic		Grinnell, Mechas And Greg	Pending	Section IV: House, World, Cosmos
	Unknown	Ocarina in the Form of a Dignitary on Double-Headed Serpent Throne	800–1600 CE	Ceramic	3 1/2 × 3 3/8 × 1 3/4 in (8 89 × 8 57 × 4 45 cm)	Los Angeles County Museum of Art	Confirmed	Section IV: House, World, Cosmos








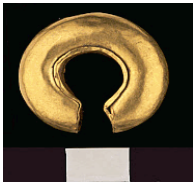


Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	House	200 BCE–1300 CE	Gold alloy	2 1 × 3 2 × 4 4 in (5 4 × 8 1 × 11 1 cm)	Museum of Fine Arts, Houston	Pending	Section IV: House, World, Cosmos
	Unknown	Bowl	200 BCE–1300 CE	Ceramic		Museum of Fine Arts, Houston	Pending	Section IV: House, World, Cosmos
	Unknown	Jar (alcarraza) with incised geom designs Alternating rows of double bands & triangles (formed by circles)		Ceramic	6 1/2 × 7 1/2 in (16 51 × 19 05 cm)	Los Angeles County Museum of Art	Confirmed	Section IV: House, World, Cosmos
	Unknown	Globular jar (alcarraza) with incised geom designs	1000 BC - AD 100	Ceramic	7 5 x 7	Los Angeles County Museum of Art	Confirmed	Section IV: House, World, Cosmos
	Unknown	House model	700 BCE–350 CE	Ceramic	13 4 × 13 4 × 6 1 in (34 × 34 × 15 5 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Pendant	700 BCE–350 CE	Gold alloy	0 5 × 1 1 × 3 1 in (1 3 × 2 7 × 8 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Pendant	700 BCE–350 CE	Gold alloy	0 5 × 1 1 × 3 1 in (1 3 × 2 7 × 8 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Nose ring	700 BCE–350 CE	Gold alloy	0 8 × 0 9 in (2 1 × 2 4 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Miniature	700 BCE–350 CE	Gold alloy	0 3 × 0 6 in (0 8 × 1 4 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Offering container	600–1600 CE	Gold alloy	4 3 × 8 1 in (10 8 × 20 5 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Beads	600–1600 CE	Ceramic	0 2 in (0 4 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Fragments	600–1600 CE	Emeralds?	0 2 × 0 2 × 0 4 in (0 5 × 0 5 × 1 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 3 × 0 4 in (3 4 × 1 1 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 2 × 0 2 in (3 × 0 6 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 1 × 0 4 in (2 8 × 1 1 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 1 × 0 4 in (2 8 × 1 1 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Casting button	600–1600 CE	Gold alloy	0 3 × 0 2 × 0 2 in (0 7 × 0 4 × 0 4 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Fragments	600–1600 CE	Glass	0 4 × 0 4 × 0 4 in (1 × 1 × 1 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Barkcloth with yellow animals & jaguar	20th century	Bark cloth	42 5 × 69 3 in (108 × 176 cm)	National Museum of the American Indian	Pending	Section IV: House, World, Cosmos
	Unknown	Barkcloth with blue animals	20th century	Bark cloth	37 0 × 77 2 in (94 × 196 cm)	National Museum of the American Indian	Pending	Section IV: House, World, Cosmos


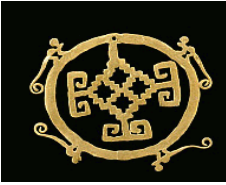








Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Barkcloth with map of universe	20th century	Bark cloth	57 1 × 73 2 in (145 × 186 cm)	National Museum of the American Indian	Pending	Section IV: House, World, Cosmos
	Unknown	Ornament with 4 monkeys	600–1700 CE	Gold alloy	3 3 × 4 3 in (8 5 × 10 9 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Ornament with 4 monkeys	600–1700 CE	Gold alloy	3 3 × 4 1 in (8 5 × 10 5 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Ornament with monkey	600–1700 CE	Gold alloy	2 × 5 3/8 in (5 1 × 13 7 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Ornament with monkey	600–1700 CE	Gold alloy	1 6 × 3 9 in (4 × 10 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Circular breastplate with several protrusions	200 BCE–1000 CE	Gold alloy	10 6 in (27 cm)	National Museum of the American Indian	Pending	Section IV: House, World, Cosmos
	Unknown	Footed Bowl Depicting a Pair of Monkeys	AD 750 1250	Resist painted ceramic	8 1/16 in (20 48 cm)	Los Angeles County Museum of Art	Confirmed	Section IV: House, World, Cosmos
	Unknown	Funerary Urn	900–1600 CE	Ceramic	36 8 × 14 3 in (93 5 × 36 3 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Funerary Urn	900–1600 CE	Ceramic	21 9 × 14 8 in (55 5 × 37 5 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos
	Unknown	Funerary Urn	900–1600 CE	Ceramic	27 7 × 12 0 in (70 4 × 30 5 cm)	Museo del Oro, Bogota	Pending	Section IV: House, World, Cosmos





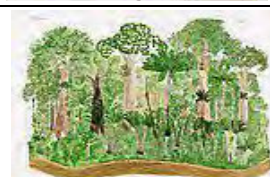

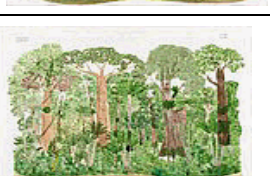
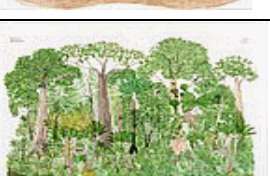


Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Burial urn with modeled anthro features, nosering & necklace	800–1600 CE	Redware ceramic	29 1/2 × 27 in (74 93 × 68 58 cm)	Los Angeles County Museum of Art	Confirmed	Section IV: House, World, Cosmos
	Unknown	Burial Urn in the Form of a Seated Figure	500–1500 CE	Ceramic	24 1/4 × 15 1/2 in (61 6 × 39 37 cm)	Los Angeles County Museum of Art	Confirmed	Section IV: House, World, Cosmos
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 1	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 2	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 3	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 4	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 5	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 6	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 7	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 8	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World




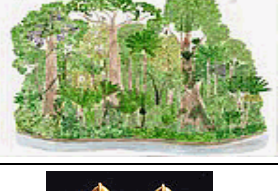






Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 9	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 10	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 11	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Don Abel Rodríguez Muinane	Ciclo Anual del Bosque de la Vega - 12	2016	Drawing and watercolor	19 11/16 × 27 9/16 in (50 × 70 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Double insect pendant	500 BCE–700 CE	Gold alloy	2 2 × 1 9 in (5 7 × 4 8 cm)	Metropolitan Museum of Art	Pending	Section V: Landscape and the Natural World
	Unknown	Staff finial in shape of a condor	900–1600 CE	Bone	2 × 1 5 in (5 × 3 7 cm)	Metropolitan Museum of Art	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant	900–1600 CE	Gold alloy	8 × 1 9 in (20 4 × 4 9 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Mortar	900–1600 CE	Stone	4 9 × 1 1 × 0 7 in (12 4 × 2 9 × 1 9 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	White stone pendant in the shape of a shell / shell core	900–1600 CE	Stone, shell	1 2 × 4 5 in (3 × 11 5 cm)	National Museum of the American Indian	Pending	Section V: Landscape and the Natural World
	Unknown	Shell	200 BCE–1300 CE			Museum of Fine Arts, Houston	Pending	Section V: Landscape and the Natural World




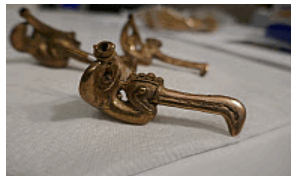

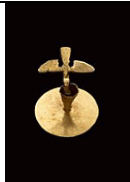
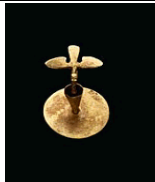



Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Pendant	200–900 CE	Metal	1 9 × 0 8 in (4 9 × 2 1 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant	200–900 CE		0 7 × 2 2 in (1 9 × 5 5 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant	200–900 CE	Gold alloy	0 6 × 1 2 in (1 5 × 3 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant in the shape of a frigate bird	200–900 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section V: Landscape and the Natural World
	Unknown	Carved shell ornament carved in the form of crocodile head	900–1600 CE	Shell	4 7 × 3 9 × 1 8 in (12 × 10 × 4 5 cm)	National Museum of the American Indian	Pending	Section V: Landscape and the Natural World
	Unknown	Hummingbird ear ornaments		Gold		Museum of Fine Arts, Houston	Pending	Section V: Landscape and the Natural World
	Unknown	Hummingbird ear ornaments		Gold		Museum of Fine Arts, Houston	Pending	Section V: Landscape and the Natural World
	Unknown	Double bird pendant, one of a pair		Gold copper alloy		Museum of Fine Arts, Houston	Pending	Section V: Landscape and the Natural World
	Unknown	Double bird pendant, one of a pair		Gold copper alloy		Museum of Fine Arts, Houston	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant	200 BCE–1000 CE	Gold alloy	3 6 × 3 3 × 1 in (9 2 × 8 5 × 2 5 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Pendant	200 BCE–1000 CE	Gold alloy	5 7 × 5 6 in (14 5 × 14 1 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Fish pendant	200 BCE–1000 CE	Gold alloy	2 4 × 1 2 in (6 × 3 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Staff finial	200 BCE–1000 CE	Gold alloy	2 5 × 1 3 in (6 3 × 3 3 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Staff finial	200 BCE–1000 CE	Gold alloy	1 8 × 1 1 × 4 1 in (4 5 × 2 7 × 10 5 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Staff finial	200 BCE–1000 CE	Gold alloy	2 2 × 0 8 × 3 1 in (5 7 × 2 1 × 8 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Staff finial	200 BCE–1000 CE	Gold alloy	2 1 × 0 9 × 3 0 in (5 4 × 2 4 × 7 7 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Staff finial	200 BCE–1000 CE	Gold alloy	3 × 2 1 × 3 2 in (7 6 × 5 4 × 8 2 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Staff head / Finial	200 BCE–1000 CE	Metal		National Museum of the American Indian	Pending	Section V: Landscape and the Natural World
	Unknown	Staff finial with double birds with hooked beaks	200 BCE–1000 CE	Gold alloy	4 7 × 3 5 × 5 1 in (12 × 9 × 13 cm)	National Museum of the American Indian	Pending	Section V: Landscape and the Natural World
	Unknown	Staff finial	200 BCE–1000 CE	Gold alloy	1 4 × 2 7 in (3 5 × 6 8 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World










Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Staff finial	200 BCE–1600 CE	Gold alloy	1 9 × 3 1 in (4 7 × 8 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Staff finial	200 BCE–1600 CE	Gold alloy	1 7 × 0 7 × 0 9 in (4 2 × 1 8 × 2 2 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Staff finial with double deer heads with antlers	200 BCE–1000 CE	Gold alloy	3 5 × 3 9 × 3 in (9 × 10 × 7 5 cm)	National Museum of the American Indian	Pending	Section V: Landscape and the Natural World
	Unknown	Breastplate	900–1600 CE	Stone	1 7 × 10 8 in (4 3 × 27 5 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Breastplate	900–1600 CE	Stone	2 2 × 10 9 in (5 6 × 27 6 cm)	Metropolitan Museum of Art	Pending	Section V: Landscape and the Natural World
	Unknown	Earring	100 BCE–400 CE	Gold alloy	0 8 × 2 4 in (2 × 6 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Earring	100 BCE–400 CE	Gold alloy	0 8 × 2 4 in (2 × 6 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Shark	1st–5th century	Ceramic	8 5 in (21 6 cm)	Metropolitan Museum of Art	Pending	Section V: Landscape and the Natural World
	Unknown	Two colors nosering with hummingbirds drinking from flowers		Gold alloy		Museum of Fine Arts, Houston	Pending	Section V: Landscape and the Natural World
	Unknown	Diadem with caiman	1st 7th century	Hammered gold	21 1/2 in (54 6 cm)	Metropolitan Museum of Art	Pending	Section V: Landscape and the Natural World











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Armadillo Vessel	1000 - 1700 CE	Ceramic	4 9/16 × 10 11/16 in (11 6 × 27 1 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Frog pendant	900 - 1600 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Frog pendant		Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Frog pendant		Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Zoomorphic Pendant	200 - 900 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Necklace with gold figures	900 - 1600 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant	1 BCE - 700 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Gold "pupa"	500 BCE - 700 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant	1000 BCE - 1 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant	1 BCE - 700 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Gold bee bead	1 BCE – 700 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant in the shape of a crab		Gold alloy		Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Breastplate	900–1600 CE	Stone	2 3/4 × 16 1/8 × 3/8 in (7 × 41 × 1 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Jar with Modeled Monkeys	AD 750 – 1600	Ceramic with incised design	5 × 6 in (12.7 × 15.24 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Bowl with modelled deer as the opening	1250–1600 CE	Slip painted ceramic	4 × 3 1/2 in (10.16 × 8.89 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Shell form ocarina, with modeled spiral grooves	1250–1600 CE	Burnished brownware ceramic	3 3/4 × 8 1/2 in (9.53 × 21.59 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Vessel in the Form of a Crab	1000 BC – AD 100	Ceramic	5 1/2 × 6 × 5 in (13.97 × 15.24 × 12.7 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Fish Sculpture	500 BCE–500 CE	Ceramic with post fire paint	3 1/4 × 7 3/4 in (8.26 × 19.69 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Modeled fish	500 BCE–500 CE	Ceramic	4 × 10 3/8 × 6 1/4 in (10.16 × 26.35 × 15.88 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Fish Double spouted strap handle vessel (alcarraza)	500 BCE–500 CE	Ceramic	8 × 5 1/2 in (20.32 × 13.97 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World


Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Avi form double spouted strap handle vessel (alcarraza)	500 BCE–500 CE	Ceramic with traces of red paint	6 3/4 × 5 1/4 in (17 15 × 13 34 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	"Lobster" figure		Gold alloy	4 × 2 6 in (10 2 × 6 5 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	"Lobster" figure	200 BCE–1000 CE	Gold alloy	4 4 × 2 8 in (11 1 × 7 1 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant	900–1600 CE	Gold alloy	2 2 × 2 in (5 6 × 5 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Zoomorphic vase	1600 BCE–100 CE	Ceramic	8 3 × 7 9 in (21 × 20 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Pendant	200 BCE–1000 CE	Gold alloy	2 8 × 2 in (7 1 × 5 1 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Zoo anthropomorphic tweezers in the shape of a crab man		Gold alloy		Museum of Fine Arts, Houston	Pending	Section V: Landscape and the Natural World
	Unknown	Bat pendant		Gold alloy		Museum of Fine Arts, Houston	Pending	Section V: Landscape and the Natural World
	Unknown	Double chambered hollow anthro vessel with headress	100–800 CE	Red and cream slip painted ceramic	4 1/2 × 9 in (11 43 × 22 86 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Tetrapodal zoomorphic whistling vessel with handle and spout and red spots	100–800 CE	Black on red resist painted ceramic	7 1/4 × 9 1/2 in (18 42 × 24 13 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Tetrapodal zoom figural vessel (alcarraza) with incised geom designs	1000 BCE–100CE	Ceramic	7 1/2 × 8 in (19.05 × 20.32 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Tetrapodal zoom vessel (alcarraza) with incised facial features	100–800 CE	Black on red resist painted ceramic	7 1/4 × 5 7/8 in (18.42 × 14.99 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Owl vessel (alcarraza) with incised facial features		Red and cream slip painted ceramic	7 × 4 1/4 in (17.78 × 10.8 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Jaguar form lid	500 BCE–500 CE	Ceramic	6 1/4 × 6 1/4 in (15.88 × 15.88 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Serpent tunjo	600–1600 CE	Gold alloy	0.6 × 4.9 in (1.5 × 12.4 cm)	Metropolitan Museum of Art	Pending	Section V: Landscape and the Natural World
	Unknown	Serpent tunjo	600–1600 CE	Gold alloy	0.6 × 4.9 in (1.5 × 12.4 cm)	Metropolitan Museum of Art	Pending	Section V: Landscape and the Natural World
	Unknown	Serpent tunjo	600–1600 CE	Gold alloy	0.6 × 4.9 in (1.5 × 12.4 cm)	Metropolitan Museum of Art	Pending	Section V: Landscape and the Natural World
	Unknown	Serpent tunjo	600–1600 CE	Gold alloy	6.4 in (16.2 cm)	Metropolitan Museum of Art	Pending	Section V: Landscape and the Natural World
	Unknown	Hook		Gold alloy	1.3 in (3.2 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Hook	900–1600 CE	Gold alloy	1.3 × 0.6 in (3.4 × 1.4 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Hook		Gold alloy	1 9 × 0 7 in (4 7 × 1 7 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Gourd shaped vessel	100–800 CE	Black on red resist ceramic	7 × 6 7/8 in (17 78 × 17 46 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Rare double (1 on top of the other) globular, gourd shaped vessel	100–800 CE	Black on red resist painted ceramic	9 3/4 × 7 1/4 in (24 77 × 18 42 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Phytomorphic tetrapodal (alcarazza) vessel	100–800 CE	Red slip ceramic	7 1/2 × 5 1/2 in (19 05 × 13 97 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Tetrapodal vessel (alcarazza)	100–800 CE	Black on red resist painted ceramic	8 × 6 in (20 32 × 15 24 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Grater in the Form of a Fish	500 BCE–500 CE	Ceramic	3 15/16 × 10 1/16 × 5/8 in (10 × 25 56 × 1 59 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Fish form grater	500 BC AD 500	Ceramic with traces of red paint	11 5 x Width: 3 4	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Colander		Black slip ceramic	11 × 10 3/8 in (27 94 × 26 42 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Stemmed bowl (rattle) with modeled serpents		Red and cream slip ceramic	3 3/4 × 6 1/2 in (9 53 × 16 51 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Bowl with pedestal base & geom designs & 2 zoom figs on rim		Red and cream slip painted ceramic	5 × 7 in (12 7 × 17 78 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Bowl with pedestal base & geom designs & modeled serpents		Red and cream/white slip painted ceramic	4 1/2 × 6 5/8 in (11 43 × 16 76 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Ocarina	900–1600 CE		1 8 × 2 5 × 2 4 in (4 6 × 6 4 × 6 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Ocarina	900–1600 CE		1 8 × 2 4 in (4 5 × 6 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Ocarina	900–1600 CE		2 × 2 9 in (5 2 × 7 3 cm)	Museo del Oro, Bogota	Pending	Section V: Landscape and the Natural World
	Unknown	Modeled Spiked Shell Ornament	1250–1600 CE	Black slip ceramic	3 1/2 × 4 × 3 1/2 in (8 89 × 10 16 × 8 89 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Modeled and Painted Shell Ornament	1250–1600 CE	Cream and black slip painted ceramic	2 1/2 × 3 1/2 × 3 1/2 in (6 35 × 8 89 × 8 89 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Shell form ocarina with geom designs	1250–1600 CE	Red and tan ceramic	3 1/4 × 4 in (8 26 × 10 16 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Avi form ocarina with caymen imagery	800–1600 CE	Brownware ceramic	2 1/4 × 2 1/4 in (5 72 × 5 72 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Whistle in the Shape of a Bird	800–1600 CE	Ceramic	2 1/2 × 4 × 3 1/2 in (6 35 × 10 16 × 8 89 cm)	Los Angeles County Museum of Art	Confirmed	Section V: Landscape and the Natural World
	Unknown	Necklace of hammered human figures	800–1600 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value





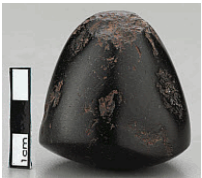




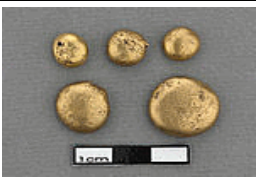
Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Hammer	600–1600 CE		3 2 × 2 1 in (8 1 × 5 3 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Goldsmith table	900–1600 CE		2 8 × 7 7 × 3 8 in (7 × 19 5 × 9 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Goldsmith table	900–1600 CE		2 7 × 8 8 × 6 0 in (6 9 × 22 4 × 15 2 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Matrix	600–1600 CE		1 7 × 2 2 × 0 6 in (4 4 × 5 7 × 1 5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Hammer	600–1600 CE		1 9 × 1 6 in (4 7 × 4 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Anvil			0 8 × 2 6 in (2 × 6 5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Anvil			2 4 × 6 4 in (6 1 × 16 3 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Chisel	900–1600 CE		2 × 1 in (5 2 × 2 6 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Chisel			1 4 × 0 4 × 0 1 in (3 5 × 1 × 0 31 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Casting button	600–1600 CE		0 7 × 0 2 in (1 9 × 0 5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Chisel	100 BCE–400 CE		2 3 × 0 3 in (5 9 × 0 8 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Blower	600–1600 CE		2 4 × 0 7 in (6 2 × 1 9 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Blower	600–1600 CE		2 4 × 1 0 in (6 × 2 5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Mold			2 7 × 1 5 in (6 8 × 3 8 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Pectoral crescent moon shape with embossed circles		Gold		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Pectoral crescent moon shape with embossed circles		Gold		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Crucible	650–1600 CE	Ceramic	1 1/2 × 2 7/16 in (3 8 × 6 2 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Matrix	600–1600 CE		1 5/8 × 1 1/16 × 7/16 in (4 2 × 2 7 × 1 1 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Necklace beads	600–1600 CE	Gold alloy	1 × 1/4 in (2 6 × 0 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Nosering		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Ear pendant	200 BCE–1000 CE		1 5 × 2 6 in (3 7 × 6 6 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant	200 BCE–1000 CE		1 5 × 2 5 in (3 7 × 6 4 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant	200 BCE–1000 CE		1 8 × 2 8 in (4 5 × 7 1 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant	200 BCE–1000 CE		1 8 × 2 8 in (4 5 × 7 1 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant	200 BCE–1000 CE		1 6 × 2 2 in (4 1 × 5 6 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant	200 BCE–1000 CE		1 6 × 2 2 in (4 1 × 5 6 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant	200 BCE–1000 CE		1 6 × 2 2 in (4 1 × 5 6 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant	200 BCE–1000 CE		1 7 × 2 5 in (4 2 × 6 3 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant	200 BCE–1000 CE		1 6 × 2 7 in (4 × 6 9 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Gold disk	600–1700 CE	Gold alloy	5 9 in (15 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Gold disk	600–1700 CE	Gold alloy	2.5 in (16.5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Nose ornament with small hanging plaques	600–1700 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Nose ornament with triangular protrusions	600–1700 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Nose ornament with sun shapes	600–1700 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Nose ornament with dual colored triangles		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant top	700 BCE–350 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Nose ornament	late 19th century	Platinum		National Museum of the American Indian	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Hollow standing female fig with modeled necklace	500 BC–AD 500	Gray ceramic with traces of orange	13.5 x 4.75	Los Angeles County Museum of Art	Confirmed	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Poporo	500 BCE–700 CE	Gold alloy	6.5 x 3.3 in (16.5 x 8.5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Coca leaves container	500 BCE–700 CE	Gold alloy	8.5 x 4.1 in (21.5 x 10.5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value


Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Helmet	500 BCE–700 CE	Gold alloy	4 4 × 7 5 in (11 2 × 19 1 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Limestick	500 BCE–700 CE	Gold alloy	16 1 × 0 9 in (40 8 × 2 4 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Limestick with flat disk end		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	4 6 × 1 5 in (11 7 × 3 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Rare offeratory tripodal bowl with opposing anthro figs & birds Metal figs & rough grade emeralds in bowl		Red and cream slip ceramic metal, copper	Height: 4 75 x Width: 4 25	Los Angeles County Museum of Art	Confirmed	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Rare offeratory tripodal bowl with opposing anthro figs & birds Metal figs & rough grade emeralds in bowl		Red and cream slip ceramic, metal, copper	4 3/4 × 4 1/4 in (12 07 × 10 8 cm)	Los Angeles County Museum of Art	Confirmed	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Rare offeratory tripodal bowl with opposing anthro figs & birds Metal figs & rough grade emeralds in bowl		Red and cream slip ceramic, metal, copper	4 3/4 × 4 1/4 in (12 07 × 10 8 cm)	Los Angeles County Museum of Art	Confirmed	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Rare offeratory tripodal bowl with opposing anthro figs & birds Metal figs & rough grade emeralds in bowl		Red and cream slip ceramic, metal, copper	4 3/4 × 4 1/4 in (12 07 × 10 8 cm)	Los Angeles County Museum of Art	Confirmed	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Rare offeratory tripodal bowl with opposing anthro figs & birds Metal figs & rough grade emeralds in bowl		Red and cream slip ceramic, metal, copper	4 3/4 × 4 1/4 in (12 07 × 10 8 cm)	Los Angeles County Museum of Art	Confirmed	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Rare offeratory tripodal bowl with opposing anthro figs & birds Metal figs & rough grade emeralds in bowl		Red and cream slip ceramic, metal, copper	4 3/4 × 4 1/4 in (12 07 × 10 8 cm)	Los Angeles County Museum of Art	Confirmed	Section VI: Gold: Technology, Symbolism, & Concepts of Value










Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Rare offeratory tripod bowl with opposing anthro figs & birds Metal figs & rough grade emeralds in bowl		Red and cream slip ceramic, metal, copper	4 3/4 × 4 1/4 in (12.07 × 10.8 cm)	Los Angeles County Museum of Art	Confirmed	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	4 1 × 1 8 in (10.3 × 4.6 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	4 2 × 1 5 in (10.6 × 3.8 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	3 6 × 1 1 in (9.2 × 2.7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 8 × 1 1 in (7 × 2.7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 8 × 0 9 in (7 × 2.4 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 6 × 0 8 in (6.7 × 2.1 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 3 × 1 3 in (5.8 × 3.2 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 1 × 1 0 in (5.3 × 2.5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 9 × 0 7 in (4.8 × 1.8 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 × 0 7 in (5 2 × 1 8 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 1 × 0 6 in (5 4 × 1 5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 1 × 0 7 in (5 4 × 1 8 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 1 × 0 7 in (5 4 × 1 9 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 8 × 0 7 in (4 6 × 1 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 9 × 0 7 in (4 7 × 1 9 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 6 × 0 7 in (4 1 × 1 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 5 × 0 8 in (3 7 × 2 1 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 5 × 0 6 in (3 9 × 1 6 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 5 × 0 8 in (3 9 × 2 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 1 × 0 7 in (2 9 × 1 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 4 × 1 2 in (6 1 × 3 1 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 6 × 0 9 in (6 6 × 2 3 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 9 × 0 7 in (4 9 × 1 9 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 6 × 0 7 in (4 1 × 1 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	1 3 × 0 5 in (3 2 × 1 3 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	0 9 × 0 5 in (2 3 × 1 3 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	2 1 in (5 5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	0 6 × 0 7 in (1 6 × 1 9 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	3 × 0 4 in (7 6 × 0 9 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value




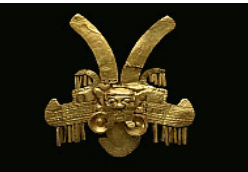
Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Votive figure	600–1600 CE	Gold alloy	0 5 × 1 1 × 1 0 in (1 2 × 2 8 × 2 6 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	0 4 × 1 7 × 0 8 in (0 9 × 4 4 × 2 1 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Votive figure	600–1600 CE	Gold alloy	3 × 0 7 in (7 5 × 1 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Casting button	600–1600 CE	Gold alloy	1 2 × 1 1 in (3 × 2 8 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Arm decoration	200 BCE–1300 CE		7 × 3 1 in (17 9 × 8 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Arm decoration	200 BCE–1300 CE		7 × 3 1 in (17 9 × 8 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Headdress ornament with repairs		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Anklet	200 BCE–1300 CE		4 8 × 7 6 in (12 2 × 19 4 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Anklet	200 BCE–1300 CE		4 8 × 7 6 in (12 2 × 19 4 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Heart shaped Pectoral with face and earrings	200 BCE–1300 CE	Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Nosering	200 BCE–1300 CE		5 1 × 2 2 in (13 × 5 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Heart shaped pectoral		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Heart shaped pectoral		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pendant		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Bracelet	200 BCE–1300 CE		2 × 2 5 in (5 2 × 6 4 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Bracelet	200 BCE–1300 CE		2 × 2 6 in (5 1 × 6 6 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pools with indentations (one of a pair)		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ear pools with indentations (one of a pair)		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Large ear spools (one of a pair)		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Large ear spools (one of a pair)		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Dish shaped ear ornament (one of a pair)		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Dish shaped ear ornament (one of a pair)		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Simple cylindrical ear ornament (one of a pair)		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Simple cylindrical ear ornament (one of a pair)		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Pectoral with face, nose ring, and earrings		Gold alloy		Museum of Fine Arts, Houston	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Nosering	200 BCE–1300 CE		0 9 × 1 1 in (2 2 × 2 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ring	200 BCE–1300 CE	Gold	0 9 × 0 3 in (2 3 × 0 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Nosering	200 BCE–1300 CE	Gold	0 8 × 0 9 in (2 × 2 2 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ring	200 BCE–1300 CE	Gold	1 in (2 5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value











Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Nosering	200 BCE–1300 CE		0 7 in (1 7 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Ring	200 BCE–1300 CE		0 8 in (2 1 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Nosering	200 BCE–1300 CE		0 6 × 0 7 in (1 5 × 1 9 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Necklace	20th century	Plastic beads, plant fiber, metals	23 8 × 7 2 in (60 5 × 18 3 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Pair of earpools	20th century	Wood, metal	1 6 × 1 6 × 3 9 in (4 × 4 × 10 cm)	National Museum of the American Indian	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Necklace with quartz crystal	20th century	Seeds, quartz stone	14 6 × 1 6 × 1 6 in (37 × 4 × 4 cm)	National Museum of the American Indian	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Necklace with jaguar Canines and metal triangles	20th century	Jaguar teeth, metal	16 1 × 2 4 in (41 × 6 cm)	National Museum of the American Indian	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Textile fragment	600–1600 CE	Textile	13 8 × 23 4 in (35 × 59 5 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Textile with European "houses" border	600–1600 CE		11 6 × 9 4 in (29 5 × 24 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Textile	600–1600 CE	Textile	34 6 × 24 4 in (88 × 62 cm)	Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value







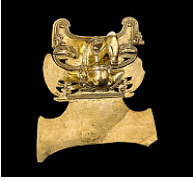
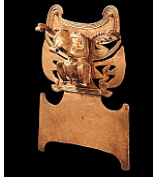
Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Bead Necklace				Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Bead	900–1600 CE			Museo del Oro, Bogota	Pending	Section VI: Gold: Technology, Symbolism, & Concepts of Value
	Unknown	Sculpture	1 BCE–900 CE	Stone	43.3 × 27.6 × 15.7 in (110 × 70 × 40 cm)	Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Rattle	late 19th century	Wood, feathers	15.0 × 4.2 in (38 × 10.7 cm)	Metropolitan Museum of Art	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Feather Headdress	20th century	Feathers		National Museum of the American Indian	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Headdress	20th century	Feathers		National Museum of the American Indian	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Breastplate	900–1600 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Breastplate	900–1600 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Bird Pendant	900–1600 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Pendant	900–1600 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World





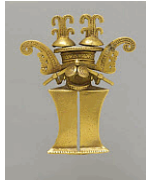


Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Fragment figurine	900–1600 CE	Ceramic	5 × 3 9 in (12 8 × 9 8 cm)	Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Figure	900–1600 CE	Ceramic	4 × 3 6 in (10 1 × 9 2 cm)	Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Breastplate	1 BCE–700 CE	Gold	8 2 × 4 2 in (20 9 × 10 6 cm)	Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Pendant	500–1600 CE	Gold	8 2 × 4 2 in (20 9 × 10 6 cm)	Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Pendant	500–1600 CE	Gold	6 8 × 4 9 in (17 2 × 12 5 cm)	Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Pendant	500–1600 CE	Gold	3 9 × 2 9 × 1 1 in (9 8 × 7 3 × 2 8 cm)	Metropolitan Museum of Art	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Pendant	500–1600 CE	Gold	6 3 × 4 9 in (16 × 12 5 cm)	Metropolitan Museum of Art	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Pendant	900–1600 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Bird Pendant: bird with double headed serpent is held in the talons	900–1600 CE			Metropolitan Museum of Art	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Cane with anthropomorphic and zoomorphic figures	900 1600 CE		21 9/16 × 2 15/16 × 1 in (54 7 × 7 4 × 2 5 cm)	Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World










Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Spoon	200 BCE–1300 CE	Gold alloy	8 8 × 1 7 in (22 4 × 4 4 cm)	Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Healer's staff "jai" with figure holding abdomen and chest	20th century	Wood (Ethnographic)	32 3 × 2 in (82 × 5 cm)	National Museum of the American Indian	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Healer's staff "jai" with figure holding both hands to abdomen	20th century	Wood (Ethnographic)	17 3 × 2 in (44 × 5 cm)	National Museum of the American Indian	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Yurupari Trumpet	20th century	Wood, basketry, more		National Museum of the American Indian	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Tray	600 1600 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Tray	600 1600 CE	Gold alloy		Museo del Oro, Bogota	Pending	Section VII: Shamanism: Maintaining the World
	Unknown	Snuffing tube with zoom fig on end of bowl	1000 BC AD 100	Dark brown slip ceramic	Width: 5 4 x Width: 2 5	Los Angeles County Museum of Art	Confirmed	Section VII: Shamanism: Maintaining the World
	Unknown	Canastero Figure with Serpents	1000 BC AD 100	Ceramic	6 × 4 1/2 × 5 in (15 24 × 11 43 × 12 7 cm)	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Seated coquero with painted sash over left shoulder	AD 750 1600	Black on red resist painted ceramic	Height: 6 5 x Width: 4 75	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Monkey	AD 1250 1600	Ceramic with thick red paint	Height: 5 75 x Width: 8 25	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
















Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Footed Bowl with Deer on Spotted Background	AD 1250 - 1600	Cream and red slip painted ceramic	3 3/4 in (9 53 cm) x 6 1/4 in (15 88 cm)	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Footed Bowl with Parrots	AD 1250 - 1600	Cream and black slip painted ceramic	4 in (10 16 cm) x 7 1/2 in (19 05 cm)	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Footed bowl with geom net design	AD 1250 - 1600	Brown and cream ceramic	Height: 4 1 x Diameter: 7 6	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Footed bowl with geom zoom & net designs	AD 1250 - 1600	Cream and red slip painted ceramic	Height: 3 75 x Diameter: 7 2	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Burial Urn with Negative Painted Design	AD 750 - 1250	Black on cream resist painted ceramic	Diameter: 33 × 11 1/2 in (83 82 × 29 21 cm)	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Solid slab fig with both arms raised	AD 700 - 1600	Ceramic with traces of paint	Height: 8 x Width: 6 5	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Seated female fig with L hand on chin	500 BC - AD 500	Ceramic	Height: 6 75 x Width: 3	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Fish form grater	500 BC - AD 500	Ceramic	Width: 11 5 x Width: 3 75	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Lidded Burial Urn		Ceramic	Height: 25 75 x Diameter: 17 8	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Lid of Burial Urn in the Form of a Female Figure	500 - 1500	Ceramic	Diameter: 17 × 25 1/4 in (43 18 × 64 14 cm)	Los Angeles County Museum of Art	Confirmed	Section: Pending Research

Image	Artist	Title	Date	Medium	Dimension	Lender	Loan Status	Section
	Unknown	Burial Urn in the Form of a Female Figure	500 1500	Ceramic	Diameter: 17 × 25 1/4 in (43 18 × 64 14 cm)	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Burial Urn in the Form of a Female Figure	500 1500	Ceramic	Diameter: 17 × 25 1/4 in (43 18 × 64 14 cm)	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Gonzalo Fernández de Oviedo y Valdés	La Historia General y Natural de las Indias	1547	Book		The Huntington Library, Art Collections, and Botanical Gardens	Pending	Section: Pending Research
	Unknown	Double Spout and Strap Handle Globular Vessel	100–800 CE	Ceramic	8 1/4 × 7 7/8 × 7 7/8 in (20 96 × 20 × 20 cm)	Los Angeles County Museum of Art	Confirmed	Section: Pending Research
	Unknown	Masked Figure with Shoulder Bag	800–1600 CE	Ceramic	3 3/4 × 2 3/16 × 1 1/4 in (9 53 × 5 56 × 3 18 cm)	Los Angeles County Museum of Art	Confirmed	Section: Pending Research

**PORTABLE UNIVERSE/EL UNIVERSO
EN TUS MANOS: THOUGHT AND
SPLENDOR OF INDIGENOUS
COLOMBIA**

ILLUSTRATIONS

LOS ANGELES COUNTY MUSEUM OF ART

SECTION I:
CREATIVE THOUGHT:
CONCEIVING THE WORLD



Illustration 1

Figure seated in a contemplative posture

Middle Cauca Valley, Late Quimbaya (700 - 1600 CE)

Cream and red slip-painted ceramic

Museo del Oro, Bogota

Located in Section I: Creative Thought: Conceiving the World

SECTION II:
THE INVENTION OF HISTORY:
THE 16TH CENTURY

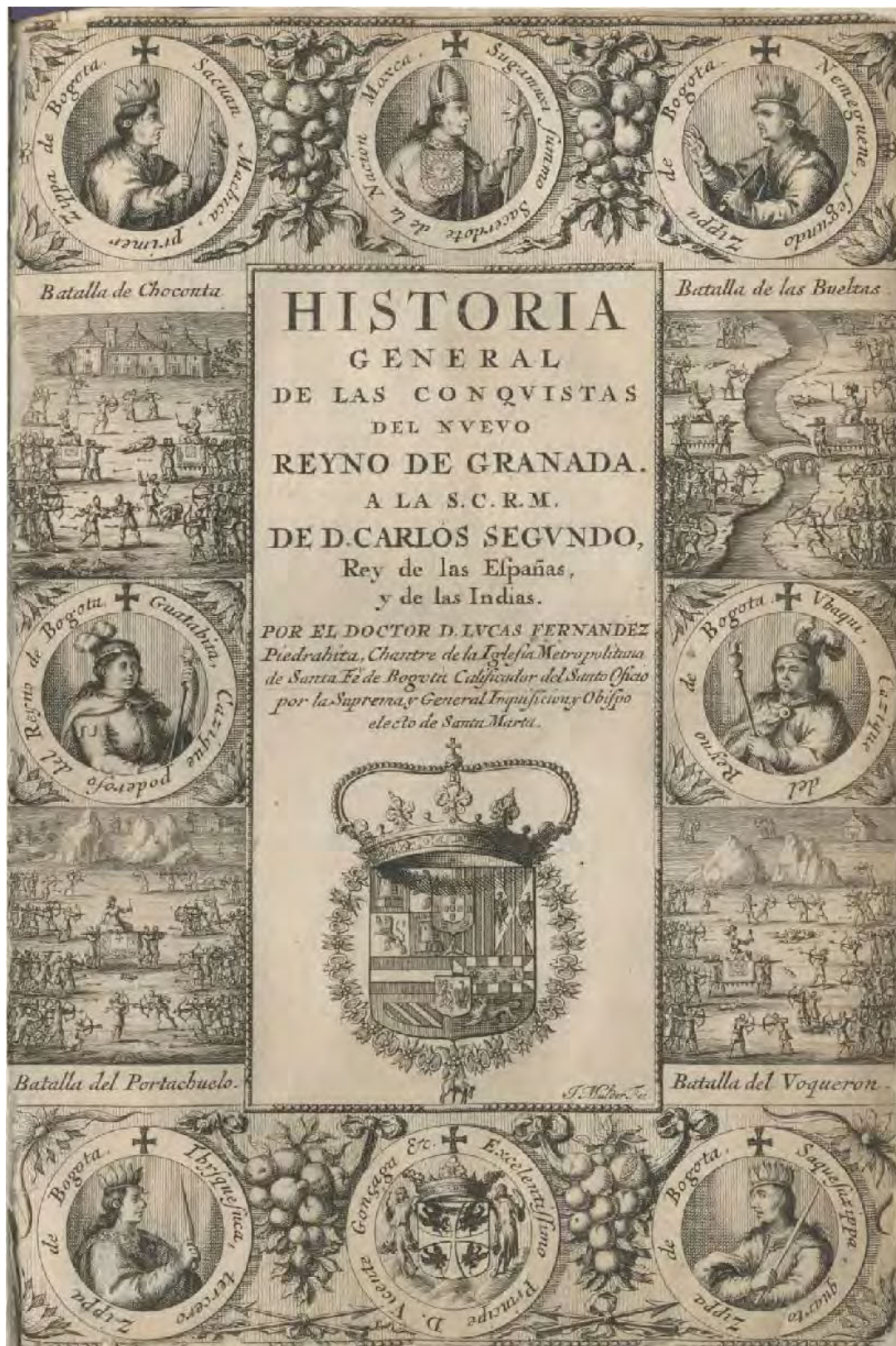


Illustration 2

Lucas Fernandez de Piedrahita, illustrating Muisca Rulers (1688)

Frontispiece of the *Historia General de las Conquistas del Nuevo Reyno de Granada*

Paper

John Carter Brown Library at Brown University

Located in Section II: The Invention of History: The 16th Century

SECTION III:
THE PEOPLE OF ANCIENT COLOMBIA



Illustration 3

Transformation Pendant

Tairona (900 - 1600 CE)

Cast gold-copper alloy

Museo del Oro, Bogota

Located in Section III: The People of Ancient Colombia

SECTION IV:
HOUSE, WORLD, COSMOS



Illustration 4

Urn with Guardian

Middle Magdalena Valley (1 - 900 CE)

Ceramic with post-fire paint

Museo del Oro, Bogota

Located in Section IV: House, World, Cosmos



Illustration 5

Model of Circular House

Calima (200 BCE - 1300 CE)

Hammered gold-copper alloy

Museum of Fine Art, Houston, Gift of Alfred C. Glassell, Jr.

Located in Section IV: House, World, Cosmos

SECTION V:
LANDSCAPE AND THE NATURAL WORLD



Illustration 6

Modeled fish

Tumaco-La Tolita (500 BCE - 500 CE)

Ceramic

Los Angeles County Museum of Art, gift of Camilla Chandler Frost and Stephen and Claudia Muñoz-Kramer

Located in Section V: Landscape and the Natural World



Illustration 7

Jaguar staff-finial

Zenu (100 - 1600 CE)

Gold-copper alloy

Museo del Oro, Bogota

Located in Located in Section V: Landscape and the Natural World

SECTION VI:
GOLD: TECHNOLOGY, SYMBOLISM, &
CONCEPTS OF VALUE

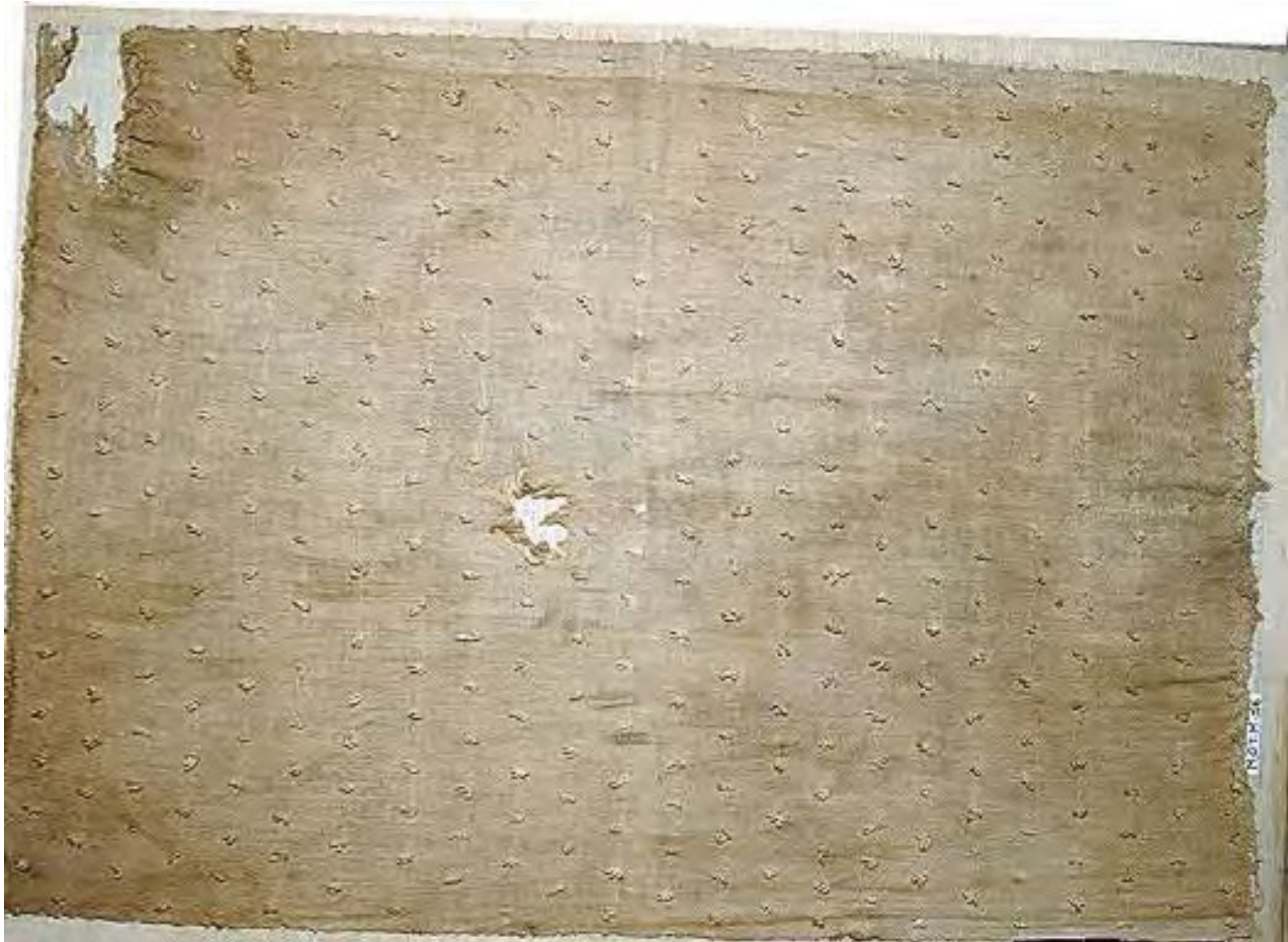


Illustration 8

Textile with knots

Muisca (1200 - 1600 CE)

Cotton

Museo del Oro, Bogota

Located in Section VI: Gold: Technology, Symbolism, & Concepts of Value

SECTION VII:
SHAMANISM: MAINTAINING THE WORLD



Illustration 9

Tomb Guardian

San Agustín (1 - 900 CE)

Stone

Museo del Oro, Bogotá

Located in Section VII: Shamanism: Maintaining the World



Illustration
Headdress
Cofan, Upper
Feathers
National Museum
Located in S

Museum Associates dba Los Angeles County Museum of Art (LACMA)
Portable Universe/El Universo en Tus Manos: Thought and Splendor from Indigenous Colombia
NEH Exhibition Implementation Proposal: Indirect-Cost Rate

INDIRECT-COST RATE

LACMA is not claiming indirect costs.

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

* APPLICANT'S ORGANIZATION	
Museum Associates	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: Ms.	* First Name: Catherine Middle Name:
* Last Name: Massey	Suffix:
* Title: Director, Foundation Partnerships	
* SIGNATURE:	* DATE: 08/12/2019
	